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ART DIGEST #16

THE NEWS AND OPINION OF THE ART WORLD



Catherine Rosen:
George Bellows

Featured in the New York Exhibition Reviewing a "Century of the National Academy." See Page 16.

EXHIBITION

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

The Big Town Opens Its Fair

WHILE THE TURNSTILES click in steady tempo at the New York World's Fair, the staff of THE ART DIGEST is hard at work gathering material for a Special World's Fair Number to appear June 1—a number that will report, digest and illustrate the wealth of art riches that will turn summer into winter, as far as the art world is concerned. Each day brings additional plans to give New York its most exciting four-months of art. All this will be presented next issue.

Fifty reproductions with accompanying text will give the reader opportunity to form his own opinion of the controversial Contemporary Art Exhibit (which has even the critics puzzled). Then the Old Master display, emphasizing the finest from other centuries, and the "79 Nations in Art" at the International Business Machines Building (where businessmen will come to inspect adding machines and see art). In the French Pavilion will be seen the artistic glory of France.

Then THE DIGEST will describe the many attractions on Manhattan. At the Metropolitan may be seen "300 Years of American Life," a huge exhibition dramatizing our artistic past; the venerable National Academy is surveying a century of its history (see cover of this issue); the Modern Museum has opened its magnificent new home with a timely showing of "Art in Our Time;" the Whitney Museum will open its expanded building on June 15 with a survey of its purchasing program since 1931 (317 paintings, 374 prints, 44 sculptures); over in Brooklyn the museum has opened a large display of "Popular Art;" and many of the galleries will remain open through the summer, all helping to confirm the suspicion that New York is today the world's art capital.

Yes, old Gotham has shaken the dust of ennui and is excited. The only disgruntled citizen I have met in a week was an agent for a European steamship line.

"Frontiers of American Art"

IN ITS PRESENT HOUR OF DANGER, the Federal Art Project has very sensibly carried its case to the people in an imposing exhibition at San Francisco's De Young Memorial Museum. Visitors to the Golden Gate Exposition cannot be too strongly urged to view this comprehensive and beautifully installed resumé of Project accomplishments—before they cast their next vote to kill the Project in the name of economy.

Many of us have been prone to judge the Project from the narrow perspective of personal prejudices; to blame the entire Project for the sins of the few, forgetting, in the stress of contemporary strife, that in so vast and new an undertaking the cogs of the wheels cannot be expected to mesh in perfect alignment.

Let us not permit the demonstrations of the radical Workers Alliance to obscure the many real achievements of the Federal Art Project. It should require no demonstrations to prove the national value of the Art Project to cultural America.

If you visit the De Young exhibition, keep in mind these two facts: the Project has been one of the chief means by which the narrow boundaries of art appreciation have been broken and original art introduced to the masses; its financial encouragement of young artists, emerging from art school

into a depression-ridden world, has made it possible for these youngsters, some destined for the top, to continue. On these two scores there can be little argument.

Transcending in importance, however, the help the Project has rendered individual artists is its creation of a "reservoir" of art interest and activity throughout the nation, and particularly in those sections once artistically arid and despoiled by the migration of artists. The Project is interested in the base of the pyramid, not its apex; apexes exist only by virtue of broad, solid bases; and the wider the base, the higher the culminating apex and the more numerous the number.

Thomas C. Parker, Deputy Director of the Federal Art Project, states that when the Government entered art, 85 per cent of the artists were concentrated in only nine metropolitan centers. The Project has worked to check this "cultural erosion" by giving encouragement to the artists in their home regions—and coincidentally to broaden the base of art knowledge so that non-Project artists must ultimately benefit.

Has the Project been worth its cost (approximately \$19,000,000 to date)? Before you answer, do a little long-range thinking, forgetting politics and personalities. Sometimes we are too close to the trees to see the forest. New York, for instance, is the worst possible place to form an honest opinion of the Project. Here we find silhouetted against the peculiar problems of a great population center, all its weaknesses. In Phoenix, Arizona, the picture would be vastly different.

Let us focus our vision on the coming generations—after the good has been recognized and whitewash has done its damndest on the rest—then, when time has softened the harsh edges of contemporary personalities, the decision, I believe, will be that the Project was worth every dollar it cost—and many more.

In the meantime, while billions are being spent on enterprises of less lasting value and the Government prepares to re-enter the expensive game of international politics, it is the duty of all art lovers to become one of the Friends of the Federal Art Project and join in its defense. You are needed.

Not a Bad Formula

AS THE OFFICERS of the Museum of Modern Art chatted with the press the other day announcing the opening of the institution's new two-million-dollar home, the secret formula for the museum's success became limpid clear.

There was no air of mystery about these officials; instead, a human frankness. There were no rehearsed answers for the prying reporters; instead, during the spontaneous interchange of questions and answers, it seemed that the officers were as anxious to learn from the public as to teach it. Facing the press, each answered according to his own temperament and yet it became clear that each depended upon the other—that only together as a group did the Modern take on life, vigor and direction.

Of one temperament is the retiring president, A. Conger Goodyear—sober minded, experienced, leavened with humor and articulate in projecting a vision. The new president, Nelson A. Rockefeller, boyish and buoyant, dynamic and enthusiastic, completed another part of the pattern. Then, Alfred H. Barr, Jr., the director, only 36 and endowed with one of the keenest minds in the museum field, whose expression is slow, yet trained to fit exactly—he completed the picture. In the background were the others, silent, yet devoted individual contributors to the common ideal.

There, it seems, was a formula: an unpretentious honesty in facing the public; a frankness that invited the public closer; a lack of any dogmatic prejudice and a willingness to breast the tide of whatever comes along in authentic modern art. And there was teamwork.

Not a bad formula for any museum!



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THE READERS COMMENT

Tolegian Comments on Social Protest

Sir: Regarding your editorial, "Logic Takes a Holiday:" It is unfortunate for certain of our artists that paintings with precise subject-matter and characteristic interest in our American people should be classified and dubbed "social protest" painting, and that the socially aware artist should suffer the cognomens of that of faddists, or that artists who have thus traveled have "lost their race," or that our American "annuals" which do show thousands upon thousands of "safe" paintings by their very selections by "competent juries" establish the edifying democratic program for us artists to follow. If this were all true, art would be an easy-going trade even for Mr. Dali.

It is thus a silly mistake to classify Daumier or Goya or Rembrandt as socially protesting; this is one facet of the compounded life and living which they portrayed; it is their spirited documentation of their experience with their people; it is this that has animated the loftiest spirit which characterizes the great artists of all time.

—MANUEL TOLEGIAN, *New York*

Ed.—Tolegian's Corcoran Biennial exhibit, *Martial Law*, has just been accepted as a gift by John L. Lewis, and now hangs in the C.I.O. leader's private office in the United Mine Workers Building, Washington. It is reproduced on page 15.

Binsse Lodges a Protest

Sir: May I register a minor protest against your editorial on Barclay Street? For eight years the Lithurgical Arts Society, at the great personal sacrifice of everyone connected with it, has been mobilizing the leading architects, artists, archaeologists and philosophers of the Catholic Church, here and abroad, in a struggle to improve the standard of ecclesiastical art. I do not for an instant wish to detract from the Catholic College Art Association, but I must confess that I am a little perturbed at the systematic way in which the Lithurgical Arts Society has been neglected, in spite of the fact that it is considerably older than the Catholic College Art Association, and that the readers of its quarterly publication are people who can do much to improve ecclesiastical art.

May I add, as Assistant Secretary of this society, that it is my conviction that nothing is to be gained by attacking a specific group of business houses.

—H. L. BINSSE, *Managing Editor, The Commonwealth.*

The Problem Remains

Sir: I read with interest your editorial on "The Problem of the Competition," and I agree entirely concerning the existence of the problem. I question, however, the suggested solutions. In many cases, like our own [the Stonewall Jackson Monument Competition], the funds available are inadequate enough without the necessity of giving recompense to a proportion of the entries. It is not that I do not feel that a proportion of the competitors should have their expenses paid, but I do feel that, in many cases, it would be found impractical.

—THOMAS C. COLT, JR., *Director, Virginia Museum of Art.*

Frank F. Caspers; *Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.*

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The Art Digest

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIII

New York, N. Y., 15th May, 1939

No. 16

Cromwellian Encore

A RIDICULOUS "boner" by the U. S. Commissioner to the New York World's Fair has churned up an art controversy of gathering force in New York, and again raised the question, "Has any one the right, regardless of ownership, to destroy a work of art?" The question was previously argued at the destruction of the Rivera mural in Radio City several years ago.

The specific work in question is Louis Slobodkin's 15-foot statue of *Lincoln*, done for the Federal Building at the Fair after winning second prize in the Federal Section of Fine Art competition for the building. A day or so before the opening of the Fair the statue was in place in the garden court. The day of the opening it was gone.

Investigation by Slobodkin and his friends, joined later by newspaper reporters, revealed that the statue had been removed on orders from Theodore T. Hayes, assistant executive U. S. Commissioner to the Fair, who, claiming to be acting on the reactions of "John Q. Public," said that he had placed it in storage. This fact was challenged immediately by Slobodkin when Mr. Hayes refused to allow anyone, even newspaper men, to see the "stored" piece. The sculptor claims to have received "confirmation from a high Treasury Department official that the statue was demolished with sledge hammers prior to the opening of the Fair."

"Architecturally it wasn't right," Mr. Hayes
[Please turn to page 10]

Lincoln: LOUIS SLOBODKIN (Model)



15th May, 1939



Northwest Corner: EDMUND LEWANDOWSKI (Wis.)

Federal Art on Parade in San Francisco

PROBABLY the largest and most comprehensive survey of Federal Art Project activities yet assembled is current this summer at the De Young Museum, San Francisco—a show entitled "Frontiers of American Art," which presents a well-rounded picture of the many-faceted project. Visitors to the Golden Gate Fair should make it a "must" item on their schedule.

The word "reservoir" is used with increasing frequency in speaking of the WPA art project, since it distinguishes this movement from nearly every other that has preceded it in history. The project is endeavoring to create a "reservoir" of art interest, appreciation and activity throughout the entire nation, in contradistinction to any effort to build around a few exceptional talents and opportunities. The project is interested in the base of a pyramid, not its apex, and it is convinced that apexes are born and exist only by virtue of solid, wide bases.

To indicate the extent of this endeavor the present show includes more than 400 catalogued items, comprising paintings, drawings, sculptures, murals, ceramics, renderings, models, educational displays and innumerable other objects that are part and parcel of the building of the reservoir. Accompanying the show is a catalogue of the type for which the De Young Museum under Dr. Walter Heil has become famous: a sturdy, well illustrated, book-size affair filled with informative material.

In his foreword, Dr. Heil, director of the De Young Museum, pays tribute to the project. "The active part which our government has taken in sponsoring the arts no longer needs any defense," he writes. "The value of the Federal Art Project in particular is well established and even acknowledged by many former critics. People of remote communities whose

conception of pictures was limited to the movies or those gaudy illustrations adorning pulp magazines have now in their midst, on the walls of post offices, schools and other public buildings, original works by American artists, most of which are of genuine and lasting merit.

"The fact that at the same time numerous American painters, sculptors and craftsmen, formerly on the verge of starvation, have been imbued with new courage and, through the long yearned for opportunities given them, have been stimulated in their creative efforts, would almost appear to be of secondary importance compared to the fact that for the first time good art has been made accessible to millions of our citizens heretofore without benefits."

The real significance of this point, stressed by Dr. Heil even over the rehabilitation of creative talents, is thrown into its full salience at the mention of one of the strangest discoveries of the Federal Art Project authorities. This was the discovery that some American teachers who had been graduated from normal schools, and certified to teach appreciation of the fine arts and who were in charge of large classes devoted to just that purpose, had never seen an original work of art, contemporary or old master, in their entire lives!

Thus the project's frontiers have been far flung and on sides unexpected. Referring to the material in the present show, Thomas C. Parker, Deputy Director of the Federal Art Project, furnishes an informative picture of the project in the catalogue essay.

All of the work, points out Mr. Parker, has been done by "men and women who were qualified as professional artists and certified as in need of employment." Over a period of



Fisherman's Shack: JULIAN LEVI (New York)

years and culminating in 1930, there was a "cultural erosion" going on in American life and in that latter year 85 per cent of the artists of America—its creative workers—were concentrated in nine metropolitan areas.

The wastes between these areas—cities of hundreds of thousands population and smaller rural communities—were culturally arid and despoiled by the migration. The project has endeavored to counteract this erosion of talent in every department. One department in particular, which has had a very profound psychological result in this direction, is the Index of American Design. Through its recording of America's early handicrafts, it has shown that we have not always been a nation without beauty. It has shown that America's grandparents knew more beauty than their children and that they actively participated in it—making quilts, carriages, andirons and thousands of other objects.

The project has established a chain of community art centers through the more arid stretches and it has brought original works of art—contemporary art—not only to the

normal school graduates who had never seen them but to their students and to millions of people. The project has engaged in educational activities for the lay public, young and adult. It has encouraged artists to experiment and out of that have come new developments. It has encouraged all local possibilities, finding that people of New Jersey, Michigan and Illinois are adept in ceramic art; that a flowering of wood carving was possible in Oregon, and that mosaic murals are ideal under the California sun.

The project, in this and many other ways, has shown a sensitivity to local conditions that is seismographic; it has proved itself one of the most pliant agencies ever created within the national structure.

"New Frontiers in American Art" reflect these accomplishments. There are easel paintings of the American scene and life; there are expert recordings of the ancient folk arts which surpass any mechanical reproduction methods by the fact that they give that priceless "spirit" of the object in addition to its aspect; there are murals that animate



Waitress: ROBERT RUSSIN (New York)

public buildings; there are paintings and sculptures by children which are not presented as the work of prodigies but as the normal healthy issue of kids at play; there are prints done in techniques that are new and revolutionary; there are posters that excel anything done today even in the best commercial fields; there are sculptures and models, and other objects, representing altogether, the work of 130 American artists.

And probably not the least of important angles to the present show, is the way it has been designed, assembled and installed. The Federal Art Project has gone far in developing this technique alone: the technique of dramatizing the existence of America's new culture-shed.

Honoring Paine, Who Reasoned

A site has just been chosen in Paris for Gutzon Borglum's statue of Thomas Paine, famed 18th century American writer and thinker. The heroic work is to be given permanent display in the Parc Montsouris, opposite the American House of the Cité Universitaire, according to an announcement by Joseph Lewis, secretary of the Thomas Paine Bicentennial Committee.

Paine, who was born in 1737 and died in 1809, was a philosopher whose internationalism was rooted in a truly international life. Born in England, Paine was made a citizen of France by decree and became an American citizen by adoption. His writings, which stressed a strict adherence to reason (a quality eaten away in contemporary thought by the acids of propaganda), won praise from such American contemporaries as Washington, Jefferson and Franklin. Today he is immortal.

Designed for Genteel Living

Exemplifying the type of genteel living characteristic of the early 19th century in Cincinnati, the interiors of three rooms and a hallway from the old Cary Mansion have been presented to the Cincinnati Museum by Mrs. Samuel Joseph in memory of her husband. They reflect the intimate yet simple style of the period—a style that was free both of the classical austerity preceding it and the nervousness of the Victorian era that followed.



Weary: EDWARD MILLMAN (Illinois)



Youth: One of Three Gothic Tapestries from Chateau of Chaumont. Late 15th Century



Coronation of the Virgin: Nottingham Bas-relief in Alabaster. Late 14th Century

Famous Clarence Mackay Collection to Be Dispersed in New York

ONE OF AMERICA'S great private art collections, that of the late Clarence H. Mackay, which was housed in his Harbor Hill home, Roslyn, Long Island, has been placed by the executors of the estate in the hands of Jacques Seligmann Galleries for disposal. A selection of choice Mackay pieces is currently providing a distinctive exhibition at the galleries.

The late Postal Telegraph head, whose interest in music was equal to his love for art, formed a collection worth several millions over a period of 25 years. Mr. Mackay's interest encompassed many branches of art—armor, sculpture, pictures, furniture, tapestries and other objects—yet it was disciplined by a native discrimination and good taste that sprang from a personal interest in the quality of each object.

Gothic and Renaissance objects make up the bulk of the collection and in the department of armor, it is one of the finest in the world. Most of the fully-equipped suits of iron, displayed like a troop of Martian conquerors, are from famous, well-documented origins, back in the days when France, Italy and Germany nurtured an armor industry that was a fine art.

A jousting jacket of the Count of Erbach, done about 1500, a prized piece in the collection, forms one of the most beautifully designed, functional and Picasso-esque abstractions in polished iron ever made. There are nearly a dozen more full suits, some etched and engraved in elaborate Renaissance patterns. Individual pieces of all types—helmets, visors, bowls, gauntlets, spurs, champferons, etc.—make the collection a rich treasury for specialists as well as a study in forms as graceful as Greek vases for the layman. One of the rarest of all the pieces is a 9th century Merovingian helmet.

In sculpture, Mr. Mackay's taste was again for beauty of form and function rather than for set patterns of collecting. Beside a polychrome head of *John the Baptist* is a precious full-carved Gothic *Virgin and Child* in ivory; an English alabaster carving of the rare 14th century Nottingham school depicting a *Coronation*; a marble bust by Mino da Fiesole; a pair of fire dogs in bronze by Sansovino; and an elaborate full Renaissance

bronze candlestick by Riccio. This latter piece builds up pyramidically with six tiers of nude figures: dancing maidens, Atlases, Mother and Child groups, Satyrs, and carytids.

Six stone mourners from the tomb of Jean Sans-Peur, a 15th century Duke of Burgundy, are among the most expressive pieces, distinguished by their broad treatment and spiritual content. A solid bronze baptismal font from Nuremberg and dated 1483 furnishes another highlight. It is decorated with a band of figures of the apostles in high relief.

Most of the Mackay paintings have already been sold, and the present exhibition includes only two. However, there are tapestries of brilliant and well-preserved color adding to the richness of the display. Three panels from the Chateau of Chaumont, which were formerly in the possession of the Prince de Broglie, represent *Sunshine*, *Youth* and *Music*—three themes ideally suited for a series. There is also a fragment from the famous *King Arthur* panel which the Metropolitan

Jousting Armor of Count of Erbach. Circa 1500



Museum acquired years ago from Mr. Mackay. This small piece depicts a page boy. In the downstairs gallery is a set of Italian grotesques by Berain—four 17th century tapestry panels with lighthearted color and design. Another group of earlier panels depicts scenes from the *Life of Christ*.

The show follows announcement by the executors that Germain Seligmann had been retained to appraise and list the collection. Hitherto considerable speculation had been going on in London and New York concerning the disposal of the world-renowned collection. The exhibits in the Seligmann exhibition will be changed periodically.

All at Sea

American artists who have headed their frail economic vessels out on the muddled waters of trade unionism are often caught in cross currents and shunted abruptly from CIO's harbor to that of the AFL, and vice versa. The most recent shunting occurred last fortnight when the Artists' Union of Chicago upped anchor, hurried from behind AFL's pier and scuttled across to CIO's, there to find snug harbor as a chapter of the United Office & Professional Workers of America. Reason for the change, according to UOPWA, was "pressure and threats of punitive action" by the president of Chicago's Federation of Labor against the Artists' Union because it supported the Chicago Newspaper Guild (CIO) strike against two Chicago Hearst papers.

The Chicago artists are the sixth artist group to become associated with the UOPWA, the preceding five being locals in New York City, Minneapolis, Cleveland, Miami and San Francisco. Another reason for the action of the Chicago artists was, a statement handed out by the group explained, "an eagerness on the part of the membership to participate nationally in union activities."

The UOPWA, in speaking of its growing artist brood, pointed out that "although a large percentage of the artists now affiliated to the UOPWA are employed on WPA art projects, plans are now being formulated for a more extensive organization of workers in the commercial art field."



Museum of Modern Art (Edward Stone & Phillip Goodwin architects)

Modern Museum Moves Into Its New Home

WITH the refreshing dispatch of a young, highly successful, and eminently growing concern, the Museum of Modern Art moved this month into a two-million-dollar blue-and-white functional structure at 11 West 53rd Street, New York; opened a distinguished tenth anniversary exhibition of "Art In Our Time," and released a docket of announcements.

Of the latter group, the most important announcement was a sweeping change of the administrative body, explained as "evolutionary" rather than "revolutionary." Succeeding the veteran A. Conger Goodyear in the office of president is the 31-year-old Nelson Rockefeller, son of John D. Rockefeller, Jr., and one of the most active supporters of the museum. Stephen C. Clark was elected Chairman of the Board, a position hitherto unfilled. John Hay Whitney was named First Vice President, and Mrs. John S. Sheppard, Treasurer. Samuel A. Lewisohn continues in office as Second Vice President and Alfred H. Barr, Jr., continues as the director of the museum.

Apropos of these changes, Mr. Goodyear, said: "In the early days of the museum, the founders discussed the advisability of limiting the term of office of the president to five years as a maximum. No such rule was ever adopted but the idea back of this suggestion has not been lost sight of. The idea is that a museum such as ours can remain truly modern only by bringing into its board of trustees and to the principal offices young men and women whose outlook is forward."

The museum's growth since its establish-

ment in 1929 in a few rooms in the Hecksher Building on Fifth Avenue has been phenomenal. In ten years it has expanded into an operating art center with 4,000 members, of which only half are residents of the Greater New York area, and it has outgrown three former homes. The museum's exhibitions have been among the most popular in New York City, and the catalogues issued for them constitute probably the main literature in English on the subject of modern art. The direction of the museum's recent expansion has been in the departments of service such as the circuiting of travelling exhibitions—and in the development of a museology for such arts as the cinema and modern architecture.

The new building, the last word in functional architecture in New York City, was designed by Edward Stone and Phillip L. Goodwin, architects, as a five-story glass, steel and re-inforced concrete structure embodying all of the new principles in museum architecture. The inner walls on the gallery floors are temporary and demountable; all ceiling lights are attached by toggle-bolts, allowing them to be demounted and set anywhere; most of the exterior wall material is heavy, insulated glass, and topping the entire structure is a penthouse that puts nearly any hotel night-club to shame.

A cooling system regulates the temperature. There are both indoor and outdoor sculpture galleries, an auditorium seating 500, a small preview projection room in the authentic Hollywood style, ample office, library, rest-

room and lounge space and a huge, enticingly-designed rear garden, facing 54th Street, with abstract wood screens, shrubbery and sculpture.

On the exterior, the building is distinguished by its blue tile and glass facing, its cantilevered entrance and penthouse canopies. A series of round holes piercing the latter are designed to play an interesting pattern of sunlight on the roof, as well as to reverse the principle of the umbrella and allow persons to move into the sunlight. The penthouse, furnished with functional yet comfortable appointments, serves as a lounge and tea garden for members. A sliding door on the penthouse level separating the trustees' room from the main room is 24 feet long—the largest in New York City.

At a press conference before the opening, Mr. Goodyear and the newly-elected officers explained that the museum is growing, not changing, and that it will continue to support modern art that is original in conception and expressive of our times.

At the conference it developed that most of the money that has been raised for the museum was contributed largely by the trustees and through the enthusiastic and energetic efforts of Nelson Rockefeller. Each of the officers joined in expressing with the new president a tribute to Mr. Goodyear, "a successful business man and a genuine lover of art," who has guided the museum's destinies since its founding. Mr. Rockefeller was equally praiseful of the abilities of the director, the analytical, deliberative Albert H. Barr, Jr.

The new exhibition, which inaugurates the splendid new building is a large display of paintings, sculpture, industrial design, architecture, photography and cinema. The show will be illustrated and reported in detail in the Special World's Fair Number of THE ART DIGEST, appearing as the next issue, June 1.

The Greatness of France

The Wildenstein Galleries of New York announce an important exhibition, entitled *The Great Tradition of French Painting* and designed to honor the New York World's Fair. Opening late in May and running for the duration of the summer, the show will contain 40 outstanding masterworks chosen with great care and discrimination.

The exhibits, many of which have never been seen in America before, range from the middle of the 15th century and comprise a retrospective view of France's artistic greatness through the latter part of the 19th. In addition to paintings, the Wildenstein Galleries will display important drawings and several significant pieces of sculpture heretofore never publicly shown in New York.

Heed Well, Dictators!

A 17-foot statue symbolizing "The Spirit of Democracy" has been completed by Oscar Bach, sculptor, metallurgist and industrial designer, for La Maison Francaise in Rockefeller Center, New York. It is to be erected atop the 7th floor terrace of the building.

In view of current European headlines, Bach's symbolism is particularly fitting. A powerful young man kneels on one knee with his muscles tensed for instant action. His right hand holds the torch of liberty, while his left, behind his back with fist clenched, is ready, as the sculptor points out, "to defend himself with a left hook if necessary." Says Bach: "The sculpture is a glorification of what I consider the spirit of democracy, 'Have Faith, Have Strength, Have Courage!'"

The Art Digest

Bought from the Fair

WITHIN 24 HOURS of the opening of the Exhibition of American Art Today at the New York World's Fair, the Museum of Modern Art purchased nine paintings from the show. Rarely, if ever, has an exhibit been favored in such short order with so convincing a testimonial. (See list of exhibitors on page 12.)

Four of the canvases are by Chicago artists. One of them, *The Refugees*, by Mitchell Siporin, is a 20th century interpretation of a theme Dürer and the Flemish masters handled when they painted the *Rest on the Flight Into Egypt*. Siporin shows a madonna of the unemployed nursing her child in a shattered ruin, while itinerant workers gather in conversation along a deserted railroad track.

Painting a Chicago portrait in oil, Gustaf Dalstrom in *City Buildings* has captured the effect of time and neglect on the once sturdy buildings. With precise painting and delicate sentiment he has made the broken windows, collapsing house and back yard vista "a poem to decay." *One Morning*, a gouache by Raymond Breinin of Chicago is a decorative arrangement based upon a social theme. A few description facts—a worker, a factory in the distance and a grey industrial sky—have been mingled in space and subdued in pervading, quiet yellows. Of the same region is Rainey Bennett, whose watercolor, *Farm Fields*, presents the landscape of farming country with the detachment of a stage setting.

From Colorado, Edward Chavez submitted to his regional jury the now purchased gouache, *Colt*, filled with light and clarity. With even greater emphasis upon space and clarity, *The Hawk* by Everett Spruce is a simple and directly painted picture of rocks and trees, with a white hawk poised in flight against the sky.

Turning to the South, Adolf Dehn describes a pictorial chant in *Florida Symphony*, in which the stripes of convict uniforms move against a bleak background of sky and sand. *Two Men*, an oil by Joseph Hirsch of Pennsylvania, documents with a certain grimness and distortion two workers "talking it over." On the lighter side and in an almost purely decorative vein is *Pastime Bowling Alley*, an oil by Byron Thomas of New York.

Four of the nine artists—Bennett, Breinin, Dalstrom and Siporin—are members of the Chicago WPA Federal Art Project. A fifth, Adolf Dehn, recipient of a Guggenheim Fellowship this year, was a member of the New York project, where his lithographs helped win distinction for the Graphic Arts Division. The purchases will hang in the exhibition for the duration of the Fair.

Thirty Women Together

Collaborating with the World's Fair Career Tours Committee, the Decorators Club of New York is presenting, until May 20, an exhibition of canvases by 30 women artists, several of them nationally prominent. An unusual feature of the show is the daily demonstration and lecture by the exhibitors, each of whom devotes an afternoon to discussing her art.

A sonorous canvas by Doris Rosenthal presents three of the Mexican girls who have occupied so many of her compositions, becoming almost a specialty. Single figures, one in an interior and the other seated in a landscape, feature the contributions of Anne Goldthwaite and Doris Lee. Portrait studies are exhibited by Isabel Bishop, Josephine Paddock, and Lucy Kliban. Alzira Peirce and Lue Osborne are represented by figure compositions, and Hildegard Hamilton has sent in one of her numerous West Indies landscapes. Jane Peterson shows a highly decorative canvas, and Lucille Blanch a solidly constructed composition.

15th May, 1939



*Trouble in Frisco: FLETCHER MARTIN
Labor Strife as Seen by Young Californian*

These Are Enshrined in the Modern Museum

TWO GIFTS AND TWO PURCHASES have added two dead and two living Americans to the permanent collection of the Museum of Modern Art in New York. Exhibited in the museum's current *Art in Our Time* show, its special World's Fair and house warming attraction, the new acquisitions represent four vastly different artistic temperaments.

Topping the list is Fletcher Martin's *Trouble in Frisco*, acquired through the Mrs. John D. Rockefeller, Jr., purchase fund. Seen previously in the last Whitney Museum annual, the canvas is one of the relatively few social-conscious works in which the aesthetic values are not completely dominated by the message. Using as his subject an unsavory episode typical of the harbor strife which keeps San Francisco aware of the presence of a certain Mr. Bridges of Australia, Martin has built up a dramatic composition, using objects and forms intimately associated with the scene. A brusque, vigorous technique heightens the effect of the physical impact and violent struggle on which the artist has focused his attention.

John Kane's *Self Portrait*, also acquired through the Rockefeller purchase fund, was painted in 1929, two years after the Pittsburgh house painter's work was first admitted to a Carnegie International exhibition. Although the museum refers to the *Self Portrait* as possibly being Kane's masterpiece, this canvas has often been used to substantiate the belief that the so-called primitive painters are never as adept with the figure as they are with landscape subjects.

The third canvas is also a portrait. Painted by Franklin C. Watkins, whose *Summer Fragrance* was voted the First Clark Prize at this year's Corcoran Biennial, the Modern's new accession preserves in pigment the features of Boris Blai, and comes as a gift from A. Conger Goodyear, the institution's first president.

Also entering the portals of the Museum's new ultra-functional building is Gaston Lachaise's bronze *Floating Figure*, given anonymously by four of the artist's admirers as a memorial. Executed in 1927 and cast in 1935,

the year of the French-born sculptor's death, it is not generally regarded as one of the famous artist's happier pieces. Comprising a masculine head and a bulbous, female figure, the work, 51 inches high, maintains a precarious perch on a seemingly inadequate pedestal, reminiscent in some degree of Maniship's fatigued *Prometheus* which continues to suffer and slide into space in Rockefeller Plaza.

Primitive Works Dusted Off

New York's Trocadero, the American Museum of Natural History, on Central Park West at 78th Street, is climbing on the bandwagon and putting on a World's Fair art show, too. Classified geographically and culturally, the exhibit is a display of primitive art of Africa, Central and South America, Alaska, Asia and the Pacific Basin. There are Benin bronzes, African sculptures, Alaskan ivories, Aztec and Mayan sculptures, Peruvian textiles, and innumerable other works which have recently become recognized as part of important artistic traditions.

The museum, next door to the New York Historical Society, is almost directly across the park from the Met, and all three are worthy of extended visits.

Academy of Allied Arts Salon

May, the month of group shows, finds the Academy of Allied Arts presenting until the 25th, its 8th annual Spring Salon in the Academy quarters on New York's 86th Street, just off the Hudson River. Numbering 94 oils, watercolors and sculptures, the show runs the gamut of subject and technique from solid figure pieces by Jay Weaver, Florence Topping Green and Marie Lampasona, to a harbor scene by Harold Rotenberg, a country landscape by R. T. Kleehaas, portraits by Ruth Harvey Hook and abstract designs in needlework by Nina Chmelowa.

From among the 60 exhibitors, Howard Devree of the New York Times singled out Ethel L. Smul, Mark S. Joffe, Katharine Lovell and Constance Curtis.



Brae and McDonald Listen In: KATHERINE SCHMIDT



The Sofa: ANNE GOLDTHWAITE

The American Society—Progressive—Re-enters the Exhibition Arena

THE AMERICAN SOCIETY OF PAINTERS, SCULPTORS AND GRAVERS, which is remembered as the spearhead in the battle that raged in 1932 over rental fees for artists, has come to life again with the World's Fair, and it will open a members exhibition May 16 at the Associated American Artists, New York.

The society, whose main platform is that no school of art is preëminent over another, was founded in 1919 when a group of 23 artists met at the 8th Street studio of Mrs. Gertrude Vanderbilt Whitney (which grew into the Whitney Museum) and organized in protest against the National Academy. Many of its charter members have since become academicians and one of them, Jonas Lie, is now president of the Academy.

The show includes work of all schools, academic, surrealist, impressionist, abstract, American scene, etc. One painting or one sculpture represents each member, totalling 120, most of them recognized as leaders in

that great middle-of-the-road group of American artists—neither ultra-conservative nor ultra-modern. Since all things in America must endure labels, their's has been designated as "progressive." A few years ago "liberal" would have been the word for it.

"By exhibiting at this time of the New York World's Fair," announced Arnold Blanch, president of the society, "it is our wish to help emphasize the cultural development of America; to combat the existing idea of the pre-eminence of any school of art over another and to bring together artists who hold each other in mutual respect." William Zorach, sculptor, is vice president of the society, and Edward Laning, the young artist recently commissioned to execute the first murals for the New York Public Library, is treasurer, with Ralph Pearson, secretary. Members of the Society Council include Louis Bouche, Ernest Fiene, Philip Evergood, Yasuo Kuniyoshi and George Picken.

Other members exhibiting are Milton Avery, Peggy Bacon, Maurice Becker, Henry Billings, Fiske Boyd, Paul Burlin, Louis Bouche, Henri Burkhard, Betty Burroughs, Thomas Donnelly, Andrew Dasburg, Stuart Davis, Duncan Ferguson, Arnold Friedman, Anne Goldthwaite, Dorothea Greenbaum, Edwin Booth Grossman, Bertram Hartman, Stefan Hirsch, Emil Holzhauser, Isabella Howland, Morris Kantor, Bernard Karfiol, Benjamin Kopman, Frederick Knight, Adelaide Lawson, Doris Lee, Robert Laurent, Hayley Lever, Charles Locko, Eugene Ludins, Ward Lockwood, Gaston Longchamps, Gus Mager, Jan Matulka, Ross Moffett, William C. Palmer, Joseph Pollet, George Picken, Louis Ribak, Andrée Ruellan, Louis Ritman, Concetta Scaravaglioni, Benn Shahn, Katherine Schmidt, Niles Spencer, Albert Sterner, Dorothy Varian, William Von Schlegell, Abraham Walkowitz, Heinz Warneke, Max Weber, William Zorach and Marguerite Zorach.

Cromwellian Encore

[Continued from page 5]

told the New York Times reporter in defense of his action. "It hid all of the lighting, was too big—far too high. Why, visitors on a preview of the buildings all scoffed at it. We couldn't take that sort of criticism from people representing John Q. Public. I don't care what those artist fellows think."

The statue had won praise, according to the Times, from several authorities, including Inslee A. Hopper, consultant for the Treasury Department Section of Fine Art, and from William Zorach. A week before the opening Mr. Hopper wrote to the sculptor, "Mr. Bruce and I both wish to congratulate you on your finished sculpture which adds such distinction to the Federal Building." Zorach, in a protest to the Commissioner, telegraphed that "The statue is admirable in scale, dignity and conception." The Sculptors Guild, of which Slobodkin is treasurer, has protested in a vigorous statement against the Hayes action, "one of the most foul and vicious acts of vandalism yet committed in this country."

The Guild is now polling John Q. Public's

opinion concerning the destruction of the statue at the current Outdoor Exhibition, which includes a half-size plaster model of the Lincoln. To the question: "Should this Lincoln be destroyed, yes or no," the vote on the first day was 322 against its destruction and three for destruction.

Meanwhile, Mr. Theodore T. Hayes, representative of John Q. Public, refuses to talk. When reached by telephone from THE ART DICAST office he repeated several times over, "The incident is closed. I have no further comment to make." The only inference is that Cromwellian iconoclasm has been committed.

A glimmer of light on the snide goings-on in the U. S. Commissioner's office at the World's Fair in connection with l'affaire Slobodkin was furnished by Ned Bruce, chief of the Government's Section of Fine Art, when he spoke to reporters in New York the other day. It seems that the Bronx politician, Edward J. Flynn, who is the U. S. Commissioner and hence Hayes' superior, is back of things. It seems that he loves breaking things.

"I'm in an awkward position," Mr. Bruce told the *Herald Tribune*. "Mr. Flynn called me on the phone and told me if I opened my

damned mouth he'd bust me wide open. And he told me he had enough on me to do it. Now, Mr. Flynn is a powerful politician and I'm a nobody, and I don't know just what I can do about it, but the artists have treated us wonderfully well and I feel that I'd be a yellow dog if I didn't open my mouth and protest this thing.

"As I get the story, Mr. Flynn had this statue busted up with a couple of sledgehammers and got Ted Hayes to take the rap. Ted Hayes is a swell fellow and I don't like to see him taking the rap. Flynn had it smashed up without any reference to the architect of the building or permission from us."

As this issue goes to press, Flynn has nothing to say; Hayes says that Bruce "doesn't know what he is talking about," and Bruce expects recrimination any minute. Jonas Lie has stated that he will take the matter of a protest up before the National Academy Council, and the National Society of Mural Painters has already protested.

Perhaps not a few years ago, but certainly these days the world of American art is big enough to break any Mr. Flynn that tries to break our Ned Bruce. We know our friends, and we know how to fight for them.



Guernica: PABLO PICASSO. Propaganda Intelligible Only to the Few

Picasso's Guernica Misses the Masses, but Wins the Art Critics

PICASSO'S huge black, white and grey mural, *Guernica*, began as a propaganda picture, misfired, and ended as "a work of art," according to Henry McBride of the New York Sun. It is "from any point of view, the most remarkable painting to be produced in this era," the critic tells his readers, "certainly Picasso's masterpiece."

The heroic painting, installed with the preliminary drawings in the Valentine Gallery, New York, until May 27 and for the benefit (50 cents admission) of Spanish refugees, was brought over to America by the Artists Congress. It was painted originally as a decoration for the Spanish Pavilion at the Paris Fair, two years ago, and was instantly acclaimed by European critics in terms as forceful as McBride's.

The picture, 28 feet wide, is composed of a tightly and cleverly knit fabric of forms which are violently animated by two clashing movements: that of a thrust and that of a shear. The forms themselves are semi-abstract, distinguishable as persons, horses, bulls, lamps, etc.—all of them seemingly cleft into the confusion of a butchery, yet they are assembled in a calculated composition. The painting, says McBride, is "the most stunning attack that has yet been made upon the eyes and nerves of the art loving portion of the public."

Years hence, McBride predicts, the *Guernica* picture will be considered the most concrete and powerful expression of the hatreds generated by the political wars of the present. "It is full of war passion. It was begot out of the rage felt by the artist when he learned of the destruction in the late war of the old Basque town of Guernica. You don't have to be especially susceptible to cubism to understand it. It is only too plain. Death and Destruction are furiously indicated and the gestures of the victims have a largeness and ferocity unequalled in art since medieval times."

"This sounds like propaganda and in fact the picture was intended to be such, but it ended in being something vastly more important—a work of art. Picasso is an ardent communist and in painting *Guernica* he was attacking Franco with might and main, but the futility of propaganda in the hands of an artist is once more illustrated, for always in the case of the good artist the genius of the paint-

er takes charge of the situation and the politician in him disappears in the effort to turn out a good picture. People who see the picture in this country and who respond to its horror will see it simply as an argument against war in general. Picasso aimed it at one set of disputants but it puts the curse upon all disputants. Death is very similar on both sides of the battle line."

Matching McBride's enthusiasm for the picture was Jerome Klein's review in the *Post*, which observed that the Spanish war broke a thirty year isolation in the life of the "presiding genius of modern art." Picasso's decision to paint this picture amounts to a historic turn in culture, says Klein, for, "the heroic tradi-

tion from which artists had been retreating for more than a century was to be rededicated by the painter who was the very symbol of unbridled personal fantasy."

The irony of this turn lies in the fact that Picasso's identification with the Spanish struggle has resulted in a picture "for the people, in a language intelligible only to the few. That the general public cannot be expected to respond to it is not in any sense a reflection upon the picture's merits. (Neither can the great masterpieces of Romanesque sculpture, also dealing with themes of universal interest, be called examples of popular art.) It simply illuminates one of the great contradictions in contemporary life and art."

New England Genre

SENSITIVE to the pulse of art trends, the Fogg Museum this season has conducted a graduate course in New England genre under Professor Paul J. Sachs and, as an adjunct to the course, a unique exhibition of this work will remain on view through the summer at the museum in Cambridge, Mass.

New England genre includes the works of John Rogers, Currier and Ives, Homer, Ryder, Eastman Johnson, Thomas Birch, Fitz Hugh Lane, Robert Salmon, Thomas Waterman Wood.

By the way, this word genre will be used with increasing frequency, so here is Webster on it, definition No. 2, "*Fine Arts*: A style or subject matter, esp. of painting, dealing realistically with scenes from everyday life as distinguished from historic, heroic, romantic, or ideal themes."

Webster's latest edition Anglicizes the word typographically, though the pronunciation is still Frenchy in its nasalization. The word goes ultimately back to Latin, *genus*. Pronounce it *zhân'r*—cutting the last *ruh* short.

Come Up to the Digest Office

William Schack, who is compiling for fall publication the biography of Louis M. Eilsheimus, would like to contact those who have had personal association or correspondence with him, especially in his younger or middle years. Mr. Schack's address is 439 West 123rd Street, New York.

Prix de Rome

THE AMERICAN ACADEMY IN ROME has awarded its 1939 fellowship in painting to J. Robert McCloskey of Hamilton, Ohio, and its sculpture fellowship to Robert Pippinger of Plymouth, Indiana. The fellowships, which provide for two years of study in Rome and are valued at \$4,000, were announced at the Grand Central Galleries, where the competition entries were on exhibition during the first part of May. The Yale School, one time perennial "mother of Rome men," had to be content with an honorable mention.

Twenty-five years of age, McCloskey studied at the Vesper George School in Boston, and at the National Academy of Design; Pippinger, aged 27, is a graduate of the John Herron Art School at Indianapolis (whose director, Donald Mattison, is a former Yale man).

The Pennsylvania Academy of the Fine Arts produced runners-up in both divisions, Allan D. Jones, Jr., receiving honorable mention in painting, and H. Richard Duhme, Jr., in sculpture. Other painting mentions were awarded to Robert Burns of the Yale School of Fine Arts and to Minor C. Hubbell of the John Herron Art School.

The competition, which drew 34 contestants in painting and 18 in sculpture, was juried by Francis Scott Bradford, Gifford Beal, Carlo A. Ciampaglio, John M. Sifton, Mahonri Young, John Gregory, C. Paul Jennewein, Lee Lawrie, Paul Manship and Sidney Waugh.



Moses: ALEXANDER ARCHIPENKO
"A Holy Ajax Defying the Lightning?"

Heroic Moses Curses All Race Persecution

ALEXANDER ARCHIPENKO, known on two continents, will display his most recent sculpture, a seven-foot statue of Moses, at the Georgette Passedoit Gallery, New York, from June 2 to July 2. Created as protest against contemporary racial prosecution, the piece will be the featured exhibit of an extensive show, after which it will be sent on a nation-wide tour for the benefit of refugees from all lands.

In explaining his urge to create this figure, Archipenko, Ukrainian-born American citizen, said, "Ever since the persecutions in Europe I have been thinking of a figure that would represent justice and wisdom to all peoples. I wanted to create a symbolic figure which embodied these qualities. I believe we have such a figure in Moses. He is revered as a liberator, but, more important, he is honored as a law-giver. He changed the laws of life for the Jews and through the Jews, for all humanity."

Though built on heroic lines, Archipenko's *Moses* is light in weight, being made from a plastic material developed by the sculptor and used extensively because of its durability, light weight and its surface, which takes color effectively.

When first exhibited, in the Chicago galleries of Katharine Kuh last March, C. J. Bulliet of the *Daily News* wrote that this work "is one of the rare adventures in 'heroics' of one of the calmest of the great 'moderns'—a calmness, however, throbbing with emotion beneath the surface of the abstract externals."

"This time," continued Bulliet, "Archipenko

has let himself go. Stirred, like the world at large, against the racial persecutions that are going on in Middle Europe, Archipenko conceived this giant Moses of his, tablets of the law in his arms, head reared violently back, in mute and indignant puzzlement over conditions foisted on the world by 'lesser breeds without the law.' A holy Ajax defying the lightning? Or, rather, questioning the thunder?"

Acknowledged internationally a leading abstractionist in sculpture, Archipenko shaped his *Moses* in a style that, for him, is almost naturalistic. The massive forms and thrusts build up an explosively dynamic whole, but Archipenko's message is clothed in an idiom readily understood.

From Dali to Tchelitchew

The Julien Levy Gallery, New York, is at present featuring a group show of canvases by Dali, Berman, Leonid, Chirico, Campigli, Blume, Ernst, Tchelitchew and other regular exhibitors. The display will continue through Sept. 11, affording World's Fair visitors an opportunity to study the work of some of Europe's and America's most highly publicized surrealists and other artists.

Van Baarn Opens Gallery

Paul S. Van Baarn, once of 57th Street, has opened the Gobelin Galleries at 9524 Wilshire Boulevard, Los Angeles, featuring tapestries, old masters, ancient sculpture and antique furniture and objects of art.

They Made It

THESE are the artists whose paintings survived the jury for the Contemporary Art Exhibition and now hang in the beautiful gallery on the grounds of the New York World's Fair. This list is printed here in order to give the reader an idea of the exhibition through knowing who did, and who didn't, get in; next issue the show will be illustrated with fifty reproductions and described in detail. Only painters are included at this time; artists represented by sculpture and prints will be listed June 1. Incidentally, the best way to get to the gallery is to take the I.R.T. or the B.M.T. subway to "World's Fair Station," and turn left oblique after entering the grounds. It is not far, about 50 yards.

Gertrude Abercrombie, Kenneth M. Adams, Lawrence Adams, Leonard J. Ahneman, Dewey Albinson, Ivan LeLorraine Albright, Rifka Angel, Alexis Arapoff, Edmund Archer, Elise Armitage, Victor Arnautoff, Revington Arthur, John H. Astin, Thomas Attardi, William Auerbach-Levy, Frances Avery.

James F. Banks, Matthew Barnes, Clayre Barr, Clay Bartlett, Richard Bassett, Alix Batchelder, Gifford Beal, Helen Louise Beccard, James Beckwith, Jeanne Begien, Roff Beman, Rainey Bennett, Thomas Hart Benton, Bernice Berkman, Saul Berman, Oscar E. Berninghaus, Virginia Berresford, Joseph Biel, Fred Biesel, Henry Billings, J. Jules Billington, E. J. Bird, Isabel Bishop, Emil Bistrum, Arnold Blanch, Albert Bloch, Ernest L. Blumenschein, Mary Greene Blumenschein, Rosina Boardman, Aaron Bohrod, Cameron Booth, Henry Albert Botkin, Louis Bouche, Charles T. Bowling, Rexford Brandt, Gladys Brannigan, Samuel Brecher, Raymond Breinin, Judson Briggs, D. Putman Brinley, Carl Broemel, Manuel Bromberg, Alexander Brook, Don Brown, Douglas Brown, Robert Brown, Byron Browne, Louis Bunce, Charles Burchfield, Paul Burlin, David Burluk, William Burns, Nathaniel C. Burwash, Peter Busa, Leonard C. Butler, Jerry Bywaters.

Paul Cadmus, Harrison Cady, Michele A. Cafarelli, James Calder, Burton Callicott, Robert Camp, Vina Cames, Vincent R. Campanella, Robert Cole Caples, Arthur Carles, John F. Carlson, John Carroll, Clarence Holbrook Carter, Rachel H. Cartledge, Page Cary, Giorgio Cavallon, Francis Chapin, Charles Chapman, Edward Chavez, Nicolai Cikovsky, Joe W. Clancy, Paul Lewis Clemens, Gifford Cochran, Dorothy M. Cogswell, Francis P. Colburn, Laura Alexander Coleman, Esther Blanchard Colver, Marvin Cone, Fred E. Conway, Sarah Cowan, Russell Cowles, Ralston Crawford, Francis Criss, Adelyne S. Cross, Beatrice Cuming, John Steuart Curry, Stefano Cusumano, Carl Gordon Cutler.

Gustaf Dalstrom, Andrew Dasburg, A. Mark Datz, McHarg Davenport, Randall Davey, Lew E. Davis, Stuart Davis, Horace Day, Julio deDiego, John DeGroot, Adolf Dehn, Walt Dehner, Marie Delleney, John S. deMartelly, Joseph DeMartini, Victor DeWilde, William Dickerson, Helen Dickson, Frank DiGioia, Edward Dingle, Harry Dix, Lamar Dodd, Isami Doi, Louis Donato, Thomas Donnelly, Otis Dozier, G. Griffin Driscoll, Calvin E. Dunn, Briggs Dyer.

Raymond J. Eastwood, Louis Eilehemius, Richard Ellery, Irma Engel, Harold English, Henry Ensel, Ethel Evans, Philip Evergood, Paulina Everitt.

Jerry Farnsworth, Laurence B. Field, Ernest Fiene, Marjorie Finch, Gertrude Fiske, Kelly Fitzpatrick, Joseph A. Fleck, Constance Forsythe, Karl Fortess, Sydney Fossum, Charles C. Foster, Hans Foy, Maurice Freedman, Martin Friedman, H. Louis Freund, Fritz Fuglister, Elizabeth Fuller, Joseph Funk.

Wanda Gag, Ben Galos, Martin Gambaee, Emil Ganso, James B. Gantt, Daniel Garber, Leonard Garfinkle, Oronzo Gasparo, Robert F. Gates, William A. Gaw, E. Bart Gerald, Howard Gibbs, James I. Gilbert, Priscilla A. Gilmore, William H. Givler, Raphael Gleitsman, Lloyd Goff, Anne Goldthwaite, Glenn Goltion, Boyer Gonzales, Jr., Xavier Gonzalez, Gertrude Goodrich, Adolph Gottlieb, Harry Gottlieb, William C. Grauer, Morris Graves, Ralph Gray, Florence T. Green, Balcomb Greene, Simon Greene, Reginald L. Grooms, William Gropper, George Gross, Henry Grub, O. Louis Guglielmi, Lena Gurr, Phillip Guston, James Guy, Irving Guyer, Robert Gwathmey.

Marston Hamlin, Ejnar Hansen, Richard Clarke Hare, Alexandrina Harris, Lauren Harris, Abraham Harrison, Charles Harsanyi, Marsden Hartley, Rosella Hartman, Matthe Hasselris, Clement Hauer, Cecil Head, Zoltan Hecht, Charles L. Heins, Peter Helck, Riva Helfond, John E. Heliker, William Hesthal, Aldro T. Hibbard, Eugene Higgins, Howard L. Hildebrandt, David Hill, George S. Hill, Susumu Hirota, Joe Hirsch, Stefan Hirsch, Jean Hogan, Alexandre Hogue, Carl Holty, Emil Holzhauser, Charles Hopkinson, Edward Hopper, Earl Hoshall, Loretta Howard, Isabella Howland, Marie Hull, Vernon Hunter, Frederic S. Hynd.

R. B. Inverarity.

Everett Gee Jackson, Lillyan Jacobs, Oscar B.

The Art Digest

Jacobson, Richard Jansen, Sylvester Jerry, Joseph W. Jicha, Edward Johanson, Jeanne Payne Johnson, Albertus E. Jones, J. Pope Jones, Joe Jones, Marion Junkin.

William F. Kaeser, Henry Kallem, Morris Kantor, Bernard Karhol, Leon Karp, Waldo Kaufer, Henry G. Keller, Leon Kelly, Walt Killam, Edmund Kinzinger, Dwight Kirsch, Eleanora Kissel, Michael Klein, Georgina Kiltgaard, Karl Knaths, Gina Knece, Frederic Knight, Eve Kottgen, John Kreefting, Leon Kroll, Walter Kuhlman, Yasuo Kuniyoshi, Murry Kusanobu.

Lucien Labaudi, Richard Lahey, Chet La More, Harry Lane, Omer Lassonde, Sidney Laufman, James Lechay, Myron Lechay, Doris Lee, Dorothy Sherman Leech, Hilton Leech, William L'Engle, William Lester, Hayley Lever, Julian Levi, Jack Levine, Saul Levine, Martha Levy, Edmond Lewandowski, Tom E. Lewis, Jonas Lie, Charles Locke, Frank London, Frank W. Long, Marion Long, Lydia Longacre, Carlos Lopez, Amy Lormer, William S. Loughran, Sanford Low, Margaret Lowengrund, Amalia Ludwig, Bill Lumpkins, Dan Lutz, Gladys Marie Lux, Hayes Lyons.

Freda Macadam, Wright S. Macdonald, Norman MacLeish, A. S. MacLeod, Henry Jay MacMillan, Ethel Magafan, Gus Mager, Peppino Mangrave, Giorgi Manullov, De Hirsch Margules, Herman Maril, George Marinko, Bendor Mark, Reginald Marsh, Caroline Martin, Fletcher Martin, Robert Martin, Antonio P. Martino, Karl Mattem, Henry Mattson, Frank Mechau, Joseph P. Meert, Karl Metzler, Barse Miller, Kenneth Hayes Miller, Clarence Millet, Edward Millman, Elizabeth Mills, Harry Mints, Bruce Mitchell, Ross Moffett, Olga Mohr, Frank Mollenhauer, L. A. D. Montgomery, Tom J. Moore, Hermon More, Frank Morgereth, Eugene Morley, Dudley Morris, George L. K. Morris, Donald Mundt, Leo Murphy, M. Lois Murphy, Faith C. Murray, J. Murry, Jerome Myers.

Helen McAuslan, L. McBroom, Henry McCarter, Florence McClung, David McCosh, John McCrady, Henry Lee McFee, Bruce McKain, Jack McMillen, George J. McNeil.

Jackson Lee Nesbitt, Woldemar Neufeld, Dale Nichols, Perry Nichols, Jane Ninas, Paul Ninas, Ben Norris.

Elizabeth Olds, John O'Neill, Nathan Orloff, Cathal B. O'Toole.

John L. Pappas, Phil Paradise, Paul Parker, Tibor Pataky, Elsie Dodge Pattee, Elizabeth Okie Paxon, Gordon F. Peers, Waldo Peirce, Harley Perkins, Van Dearing Perrine, Peter Pezzati, Marjorie Phillips, George Picken, Hobson Pittman, C. Pollock, Henry Varnum Poor, Henry Rankin Poore, George Post, Constantine Poutzalis, James Donald Prendergast, Esther Pressoir, Gregorio Prestopino, Stuart Purser, Arnold Pyle.

Harold Rabinovitz, George Ramey, Ellen Emmet Rand, Sherman H. Raveson, E. W. Redfield, Doel Reed, Anton Refregier, Daniel Rhodes, Louis Ribak, Constance C. Richardson, M. Antoinette Ritter, H. O. Robertson, Louis B. Robins, Fritz Rockwell, Charles B. Rogers, Paul Rohland, Umberto Romano, Charles Rosen, Samuel Rosenberg, Edward Rosenfeld, Arnold Roston, Troy Ruddick, Arthur Runquist, Robert K. Ryland.

Paul Sample, Birger Sandzen, Michael Sarisky, Sarkis Sarkisian, Ernest W. Scanes, Louis Schanker, Katherine Schmidt, Henry E. Schnakenberg, Joseph C. Schork, Georges Schreiber, Manfred Schwartz, William S. Schwartz, Almee Schweig, Zoltan Sepechy, Daniel Serra, Alfred Sessler, Frederick Shane, Charles Sheeler, Millard Sheets, Nan Sheets, Helen Harvey Shotwell, Morris Shulman, Maxwell Simpson, Gerrit V. Sinclair, Burr Singer, Clyde Singer, William Earl Singer, Mitchell Siפורין, Z. Sissly, A. Katherine Skeele, Jean Paul Slusser, Joseph Solman, Olga Sorensen, Raphael Soyer, Elisabeth Spalding, Ethel Spears, Walt Speck, Thelma G. Speed, Eugene Speicher, Francis Speight, Niles Spencer, Oakley A. Spingler, Everett Spruce, Joseph Stella, Algot Stenbery, Maurice Sterne, Will Henry Stevens, Marion Stewart, Rolf Stoll, Walter Stuempfig, Jr.

Agnes Tait, Artemis Tavshanjian, Elizabeth Terrell, E. Oscar Tharinger, Byron Thomas, John E. Thompson, Alexander Tillotson, Mark Tobey, Margaret Tomkins, Eugene Trentham, Ernest S. Trubach, Allen Tucker, James Turnbull, Yvonne Twinning, Carroll Tyson.

Elinor Ulman.

Evelyn Van Norman, Dorothy Varian, Joseph Vavak, Anthony Velonis, M. P. Ventres, Robert Von Neumann, Philip Von Saltza, Joseph P. Vorst.

Muriel Walcott, Ernest Walker, Stuart Walker, Abraham Walkowitz, Everett Warner, Franklin Watkins, Harry Watrous, Jean Watson, Max Weber, Roswell Weidner, Carol Weinstock, Eugene Weiss, Mabel R. Welch, Paul Weller, Francis Robert White, Owen S. White, Henriette S. White, John Whorl, Jack Wilbott, Frank N. Wilcox, Gladys Wiles, E. Stewart Williams, Fred Ballard Williams, Ions Willoughby, Sol Wilson, Morton G. Winslow, Julius Woeltz, Karl Wofe, Hamilton Wolf, Meyer Wolfe, Tyrus Wong, Hale Woodruff, Robert Strong Woodward, Harold Holmes Wrenn.

John Xeron.

Edmund Yaghjian, George Yater.

Santos Zingale, N. Ziroli, Marguerite Zorach, Jacques Zucker.



Femme à la Tasse: DIETZ EDZARD

Spring, Edzard and the Feminine Souffle

THOSE DAINTY LITTLE MADCHENS of Dietz Edzard, just out of uniform and now wearing grown-up ladies' bonnets and exploring the cafes of the better watering places, have arrived in New York at the Durand-Ruel Gallery for a brief stay, until May 20.

They arrived in a group of twenty canvases, all done in the delicate tonality and frizzled femininity that have become very much the "style" of this German contemporary artist, just as the maids of Marie Laurencin have become her own. With the sultry eyes of a loving faun, the politest mouths that were ever painted, and a slenderness that is simply bred into the frame, these fragrant flowers provide one of the most attractive exhibitions of the moment.

The tale of Edzard's release from agonizing crucifixions and horror pictures that he painted after his experience in the war, and his emergence into the cool, washed ambience of his visions of today was told in THE ART DIGEST, March 15 issue, 1937. It is the story of one of the most complete transformations ever made by an artist.

The present group of figures are in the same late manner as the paintings shown two years ago, done in cool greys with rose tints that dance fleetly over the figure and die in the shadows, golden yellows of transparent champagne, and sometimes deep Burgundy of the costume. The contours are fluffed and aired until they are no longer contours and each

picture with all of its setting seems as though too heavy breathing would blow it away, leaving only a bare canvas.

But while they exist, each little brush stroke susurrates a hushed chorus that makes the girls exceedingly aware of themselves.

"It is all very neat and workmanlike," wrote Melville Upton in the New York Sun, "full of the aroma of the powder-puff and lipstick, and alive with other elements of feminine allurements. No wonder Mr. Edzard is sought after as a portraitist by the fair and would-be fair." Said Jerome Klein of the Post: "If Edzard exploits only the lighter artistic virtues, he does it in his new work with a grace and delicacy excelling his past performances." In the opinion of Howard Devree of the Times, "The very considerable number of Edzard-Eisendieck admirers will probably be increased by the show." Carlyle Burrows of the Herald Tribune, while objecting to the recurring presence of the same model, noted that "Edzard recalls the conventions of the 19th century in his work, adding however a certain elegance, wistfulness and charm of his own."

Decorators Show Cancelled

The exhibition by members of the American Institute of Decorators, scheduled for May 22-June 3 at the Architectural League of New York, has been cancelled.



Golfe Juan: RAOUL DUFY

Washington Reviews Career of Versatile Dufy

RAOUL DUFY, the versatile Frenchman, is being given extensive presentation to the art public of the nation's capital in an exhibition at the Whyte Gallery. Current through May, the show stresses the wide scope of Dufy's attainments. His gayly colored and decorative oils and watercolors have been widely exhibited in America, but the Whyte show highlights other and less widely publicized activities of the artist, containing as it does, besides oils, woodcuts, lithographs, watercolors, gouaches, colored lithographs, and pen and ink drawings. In addition to these media, Dufy has attained renown for his fabric designs, his ballet sets and costumes, cartoons for tapestries, mural paintings, book illustrations and his color researches which have led to important pigment discoveries.

Looming large in the Whyte display are several canvases that have had impressive exhibition histories, having been included in such museum shows as the Carnegie International.

In this category is *Golfe Juan*, generally regarded as one of the most successful versions of Dufy's favorite tree-and-villa-dotted-bay theme. An umbrella pine dominates the foreground; a decorative railing and an area of foliage lead to rectangular buildings that cluster on the shore of an expansive bay.

After the first "World War," which stilled all cultural activity and reduced life to an animalistic plane, Dufy, like his predecessors Delacroix and Renoir, journeyed to French North Africa, where the brilliant colors of that section exerted a powerful influence on his palette. Donald Whyte, director of the Whyte Gallery, further explains in the catalogue that "from Oriental art stems the calligraphic style henceforward employed with such wit and dexterity, but with no sacrifice of Dufy's interest in color . . . It is important to realize that behind each apparently spontaneous improvisation lies a long series of studies which are seldom seen outside his studio."

Art for the Garden

The Plaza Art Galleries, in line with the spring season, are holding on the afternoon of May 19 a sale of art for the garden. Assembled by Karl Freund and including items from Averell House and the Ferargil Galleries, the sale offers a wide variety of accessories for brightening gardens and enhancing their livability.

The period furniture pieces form a large lot, of which one of the rarer items is a Regency love seat of unusual design. There are also five well curbs, including marble well-heads from Venetian palace grounds and others of wrought iron; a unique horse trough in Istrian stone from the Neapolitan Palace of Cardinal Fesch, uncle and confessor of Napoleon; and a diverse collection of flower pot holders and flower containers. Numbered among the stone and marble ornaments are a pair of monkeys which served as banner pole holders at the entrance gate of a Dalmatian palace. Revolutionary America is represented by several Massachusetts weather-vanes. Among the contemporary artists whose works are included are Hunt Diederich, Isamu Noguchi, Valley Wieselthier and Lucy P. Ripley.

Her Art Is Bi-National

The French and American scenes and figure compositions that Marion Cartier Claudel exhibited at the Bonestell Gallery during the first half of May reflected the bi-national life of the artist. Daughter-in-law of Paul Claudel, former French ambassador to this country, Mme. Claudel spends much of her time in New York. Where the Rhone River appeared only once in the 56 exhibits, the East River was represented many times, usually screened by snow; East 58th Street hung near a Paris thoroughfare and a view of the Bois de Boulogne; New York roofs were matched by a small canvas depicting the celebrated roofs of Paris. Prominent Frenchmen and Americans were featured in the portraits.

Mme. Claudel has developed a technique quite her own, and its chief characteristic, according to Melville Upton of the New York Sun, is "its happy and care-free blending of the sophisticated and the naive." As examples of the two extremes Upton cited *Snow Storm* "with its myriad flakes individualized and treated separately," and a still life, *Eggplant*, which, with its admirable color, "adheres to the larger aspects of visual experience."

MacDowell Fellows

THE VARIETY AND STATURE of the work of the MacDowell Colony Fellows is demonstrated in their current exhibition at the MacDowell Club, 166 E. 73 St., New York. Scheduled to run through September, the show is a benefit for the Colony's New Hampshire settlement which was leveled by New England's 1938 hurricane. The Colony will be repaired and opened in June, 1940.

Highlighting the achievements of some of the Fellows who have brought distinction to the Colony, the show brings before the public paintings, statues, prints, books, manuscripts and musical compositions by acknowledged leaders in these creative fields.

Among the artists exhibiting are Anita Weschler, Bashka Paeff, Walter W. Quirt, Grant Reynard, Mildred Shire, Harry Shokler, Elizabeth Sparhawk-Jones, Ernest Trubach, Stuyvesant Van Veen, Elizabeth White, Edward Staloff, Charlotte Blass, Beatrice L. Cuming, Lewis C. Daniel, Sybil Emerson, Luigi Guglielmi, Mervin Jules, Beatrice Kendall, Jeffrey Levey, Paul Mommer, Henry A. Nordhausen, Gregorio Prestopino, Jerome Blum, Anne Lee Willet and the late Glenn Coleman.

The Colony, located near Peterborough, New Hampshire, provides MacDowell Fellows with material security and the solitude necessary for creative work. From breakfast until dinner the creative artist is absolutely free to work for all he is worth. His studio, or workshop, one of 25 distinctive cottages, is hidden away in the New Hampshire woodlands. The entire day is his. There are no telephone calls, no door bells, no bill collectors or unexpected visitors.

Loafers or dilettantes are unknown specimens at the MacDowell Colony. Everything about the place inspires industry. "It is," as Edwin Arlington Robinson once said, "beyond a doubt the worst loafing place in the world."

In an interview with a New York Post reporter, Anita Weschler, a sculptor-colonist for four seasons, said: "No place that I know of is better suited to the production of creative work than the MacDowell Colony. There against the background of New Hampshire landscape, all distractions and irrelevant obligations are removed." The exhibition, the Colony and the idea behind them are worthy of all the support the public can give.

Burle Marx: ANITA WESCHLER
Executed at the MacDowell Colony



The Art Digest

Cleveland Is Home

ONE OF THE IMPORTANT EVENTS in Midwest art activities is the annual exhibition by Cleveland Artists and Craftsmen, the twenty-first edition of which is being featured during May at the Cleveland Museum. A notable factor in Cleveland's rise to a prominent position in American art, this annual is one of the best supported local shows in any part of the country.

Attracting exhibits in a tremendous range of classifications, the annual's list of prize-winners is a long one. Lloyd L. Westbrook is this year's ranking prize winner in the landscape class. William A. Krusoe and Paul Haas took second and third awards, respectively.

Edward Dobrotka's *Man of the Renaissance*, which has been added to the museum's permanent collection, was named the best portrait, and Stanley T. Clough's *Cleveland Flats* was chosen the best industrial scene. From among the still life canvases, E. Bart Gerald's *Spring Still Life*, Clarence H. Carter's *Variety* and Jack M. Burton's *Spring Song* took the first three awards.

In the mural and decorative painting division, the special award, first and second prizes went, respectively, to H. Edward Winter's *The Dance*, Margaret Brady's *Decoration*, and Louise Morris' *Bold Peasantry*. The three top awards in pastel were given to George E. Bennett's *The Vanishing American* (a trolley car, not an Indian), Katherine S. Seeler's *The Bird Feeder*, and Martha Lueke's *Flowers*. Four exhibits by David Mink were named to highest honors in the watercolor section, with second prize going to James Edward Peck, and third, to Jack M. Burton.

In drawings, the entries by William Sommer, C. E. Braddon, LeRoy Flint and Gunther Gerzso were adjudged best. William Schock, Frank D. Fousek and Ruth Dunlap received the three awards in etching, while Manuel G. Silberger, Grace V. Leonard, Frank Horton and Hughie Lee Smith received the prizes in lithography. Completing the print awards, Louis Grebenak, Howard Reid and Woldemar Neufeld were named best exhibitors of woodcuts and linoleum cuts.

The first three sculpture prizes went to Elisabeth Seaver, Katharine G. Lange, and Edward W. Schoenberger. And as is his wont, Viktor Schreckengost carried off the honors in the ceramic sculpture category, with Irene A. Aitken and Thelma Frazier taking second and third prizes. They were matched in the pottery division by Esther M. Sills, Charles F. Mosgo and Carol A. Hagaman, and in the block printing on fabric, by Mabel A. Hewit, Virginia Nepodal and Katherine McKee.

The best two weavers were Florence R. Roysher and Sara Mattsson, and the best three silversmiths, Dominick Sylvester, Henning Naukler and Sam Corea. The jewelry prizes were awarded to Dorothy Kirsop and Raymond T. Weiser. In enameling on metal, the special award and the first three prizes went respectively to Kenneth F. Bates, H. Edward Winter, Charles B. Jeffery and Friedel Moch.

As in the past, the Cleveland Museum is an active sales agent for the local exhibitors. Already a number of sales have been reported, and it is certain that the 21st annual will add measurably to the list of purchases made out of this annual show. During the past 20 exhibitions, Clevelanders bought 3,702 exhibits for a total of \$186,671.73.

Jurors for the exhibition were Henry Lee McFee, Gertrude Herdle Moore and Franklin C. Watkins.

15th May, 1939



Martial Law: MANUEL TOLEGIAN

Artist Gives C.I.O. Lewis Social Protest Canvas

FROM THE CORCORAN BIENNIAL exhibition in Washington, D. C., Manuel Tolegian's *Martial Law* has been taken to the United Mine Worker's Building, in the same city, where it hangs in John L. Lewis' private office, a gift from the artist. The much-publicized labor leader took time out from his recent coal dispute to acknowledge the gift and voice his appreciation of its artistic and economic significance. Only three other social protest pictures hung in this year's Corcoran Biennial.

Painted from a series of studies the artist has made in many parts of America, the canvas combines a Pittsburgh steel mill with

scenes of strife sketched in various industrial centers.

Tolegian, who is best known for his richly colored, moody landscapes, has in recent years begun to populate his compositions with groups of picnickers, laborers, dancers and leisurely strollers. In *Martial Law* he has provided his figures with an expansive setting which, after striking an accent in the complicated mill structures, fades quietly to a hazy and distant horizon. An effective contrast between the agitation in the foreground and the peaceful, almost indolent background is thus achieved.

"Popular" Masters

WHAT IS THE THIN LINE of division between a "popular painting" and a "buckeye"? Arthur Millier of the Los Angeles Times comes to the rescue:

"The 'popular master' has that rare quality—native simplicity. He cannot rise to the intellectual and emotional heights of the supreme masters whose genius is enriched by their vast knowledge and experience. But his very lack of formal schooling preserves him from the unsettling effects of an education unsuited to his needs. He is utterly sincere about his work and invariably paints with a care that third-rate 'educated' painters disdain.

"The real secret of the 'masters of popular painting' is this: they are simple people, but they are uniquely themselves. From pure hearts and unspoiled minds they view the world with childlike candor.

"This simple sincerity is as rare in art as in people. It produces an art which is never grandiose but is always unaffected and touching."

"'Buckeye,' " Millier says, "is a contemptuous term the art trade applies to artless paintings by unschooled amateurs. Usually they are produced by workmen or small storekeepers in their spare hours."

Art in New York

A new edition of *Art in New York*, edited by Florence N. Levy and published by the Municipal Art Society, has been issued this month, bringing the booklet's information up

to include World's Fair events. The 25 cent publication lists all museums in New York, all public works of art and contains a directory of the work of individual artists—a feature that is invaluable.

McKinney Takes Over

On June 1, Roland J. McKinney, former director of the Baltimore Museum and the lone juror who picked the exhibition of contemporary American art for the Golden Gate Exposition, will take up his duties as director of the Los Angeles Museum. A New York visitor last week, McKinney seemed fully recovered from the strain of his "great adventure" and spoke with enthusiasm about his new undertaking—the resuscitation of a moribund museum. Los Angeles can confidently look ahead to a bright future.

Wherein Lapis Breaks a Chain

P. Lapis Lazuli, eminent artist-writer, reports receipt of the chain-letter which will probably end all chain-letters, as follows: "This chain was started in Reno in the hope of bringing happiness to all. Unlike most chains, this one does not cost you any money. Send a copy of this letter to ten male artist-friends, then bundle up your wife and send her to the person who heads the list. When your name works up to the top of the list, you will receive 15,175 wives."

Marmor Bookshop Moves

The Marmor Book and Art Shop, formerly located on Sixth Avenue in New York, has moved to larger quarters at 110 West 48th St.



"T. R." in Panama: EDWARD LANING

To Paint Pageant of America for "Life"

THE FIRST of a series of paintings, commissioned by *Life* to depict events in the pageant of America as part of a Medician program that is unparalleled in modern publishing, appears in the magazine's May 15 issue. It is an oil scene by Edward Laning showing the arrival of President Theodore Roosevelt at the digging of the Panama Canal.

Laning, a Federal Art Project "find" whose mural, *The Role of the Immigrant* at Ellis Island, won such praise that he was awarded a commission to decorate the New York Public Library, shows "T. R." disembarking from a train with his entourage to inspect the vast, unfinished project, a panorama of chugging steam shovels, trains, and sweating laborers, with a long stretch of the canal "cut" disappearing in the distance. In the foreground are two rude white crosses, grim reminders of "Yellow Jack," the malaria fever that defeated the French efforts to dig the canal, and the control of which brought the U. S. Army Medical Corps the respect of the civilized world.

Though *Life* came into existence and lives

by virtue of the camera, the editors have recognized the camera's limitations in depicting some of the great dramatic episodes in the cavalcade of America and the Laning picture inaugurates a series out of which it expected will emerge some of America's greatest paintings. The canvases, after being reproduced in full color in *Life*, remain the property of the artist.

Other pictures to follow in the same series, undertaken as part of *Life's* art program which includes for this year a survey of the nation's art museums and their collections, will be the *Swearing in of Coolidge* by Grant Wood; *Show Boat* by Doris Lee; *Death of Dillinger* by Reginald Marsh; *Roosevelt's 1933 Inaugural* by Thomas Benton, and approximately 15 other paintings.

In a telegram to *Life's* editors, C. Powell Minnigerode, director of the Corcoran Gallery of Art, said: "*Life's* commissioning of these paintings is a further step in the program of art education which, over the past two years, has made *Life* the most significant single force in the appreciation of art in America."

Academy in Review

WHAT IS CERTAINLY the most provocative National Academy exhibition to be held in many years has been installed as a World's Fair attraction until July 30 at the Fine Arts Society Gallery, New York. The show, containing more than 400 paintings, sculptures, prints and much memorial material, is both historical and contemporary in character, representing the work of living and deceased members of the time-honored organization, founded in 1825.

Interspersed between the works of living Academicians whose work is familiar from former exhibitions, are paintings and sculptures by men whose names are among the most glorious in American art history and who were in their day living Academicians. Samuel F. B. Morse, founder and first president, who quit painting to invent the telegraph and thereby make a decent living, is represented by two works, one a self portrait, and by replicas of the first telegraph.

Winslow Homer's *Gulf Stream* and *Watching the Breakers*; George Bellows' *Edith Cavell*, and portrait of *Catherine Rosen*; Thomas Eakins' *Taking the Count* and *Turning the Stake Boat* are among the more famous works included. Thomas Waterman Wood, William Sidney Mount, Abbot Thayer, John Singer Sargent, Timothy Cole, Ashur B. Durand, Henry Golden Dearth, George Inness, William Glackens, Elihu Vedder, Rembrandt Peale, Charles Neagle, Frank Duveneck and innumerable others in the roster of America's masters of former times mingle with such contemporaries as Jon Corbino, Ross Moffett, Jonas Lie, Leon Kroll, Luigi Lucioni, Paul Sample, Albert Sterner, Carl Rungius, Sidney E. Dickinson, Jerry Farnsworth and scores of others.

In the sculpture division and in graphic arts and architecture the same intermingling takes place. John Rogers, J. Q. A. Ward and others long dead are represented with Malvina Hoffman, Paul Manship, Georg Lober, etc.; Timothy Cole, John James Audubon, William Sartain and Joseph Pennell with Thomas Nason, John Taylor Arms, Stow Wengenroth; Charles Bullfinch, father of America's domed capitols, Charles McKim, John Russell Pope and other designers of buildings are represented (by photographs) with Joseph H. Freedlander, Philippe Cret and others.

It is a show not to be viewed casually, Edward Alden Jewell warns his readers in the *New York Times*. "It would be unwise for a visitor to begin carelessly skipping or not to go fortified with plenty of time. For you never know at what moment a surprise may be in store; and to look at everything with thoroughness will take hours." In the next issue of *THE ART DIGEST*, June 1, which is devoted to all of the New York World's Fair shows, a full account of the Academy exhibition will be carried.

The show is accompanied by one of the best catalogues to be issued by the National Academy—well illustrated and documented, containing interesting historical material, and priced at 25 cents.

Marsh at His Alma Mater

Paintings by Reginald Marsh will be exhibited at the Art Students' League of New York from May 16 to the 26th. Marsh, who began painting at the League in 1923 and is nationally known for his canvases characterizing metropolitan tension and Coney Island relaxation, will conduct a class in life drawing, painting and composition at the summer session of the League.

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Mules & Intellectuals

FOUR YEARS AGO Thomas Benton fled New York for Missouri because he was sick of the interminable talk of its intellectuals; last fortnight, coincidental with the opening of his exhibition at Associated American Artists, Benton paid the metropolis a brief visit and let loose a blast that showed that he, like the mule he paints so well, seldom changes his mind.

"In New York," Benton told a *Herald Tribune* reporter, "there are so many people living off ideas instead of really doing something. Too much of intellectual life is dominated by ideas that have never had a practical test. Things which are purely ideas are taken for realities and the intellectuals don't seem to be able to make the distinction . . . The mule is a damned dramatic animal. I don't know what it is about a mule, but they're so fascinating."

That final jab at urban sophistication drew an editorial parry from the *Herald Tribune*: "The town has always enjoyed wisecracks at its own expense—still one of its remaining superiorities to the country, which is ever umbrageous about its shortcomings, even in times like Pope's and our own when the open spaces and barnyard animals are so much the rage. Gainsborough found pigs dramatic; Morland, fleeing his creditors, was so fascinated by them he kept one in his country parlor. These painters and Messrs. Benton and Wood, though, are somewhat in debt to the town for its sentimental yearning upon the country, which, if God made it, the city makes fashionable. For one portrait of a cow or a mule sold in Iowa or Missouri, Messrs. Benton and Wood will sell twenty in New York. That is, if human reactions and animal behavior are still true to form."

Shryock of Carbondale

Burnett H. Shryock, assistant professor of art at the Southern Illinois State Normal University at Carbondale, was last month the featured one-man exhibitor at Chicago's Quest Galleries. A successful Chicago portrait painter before launching a teaching career, Shryock won favorable comment from local critics.

Wrote Copeland C. Burg of the Chicago *Evening American*: "The Quest Galleries have uncovered an Illinois painter who has something to say . . . All the paintings are highly emotional and moving and some of the excitement that the artist experienced in painting them is quickly picked up by the observer. The artist is highly original, probably too much so to please the average gallery visitor, but his painting should deeply interest painters and the initiated."

Ed.—Carbondale is a little mining town in Southern Illinois, not far distant from the birth place of the founder of THE ART DIGEST, Wolf Creek (now, I understand, flooded under a WPA-made lake). Indicative of the tremendous spread of art interest in recent years is the fact that Carbondale is today more proud of its new-born art association than of its proximity to Herrin, with its memories of Klan and bootlegging troubles, the Ora Thomas-Glenn Young duel and the now romanticized "Bloody Vendetta."

Botkin at Phillips Memorial

Henry Botkin, at the request of Duncan Phillips, is the featured May exhibitor at the Phillips Memorial Gallery in Washington. Botkin's last New York show, held at the Marie Harriman Gallery, was reported in the April 15th issue of THE ART DIGEST.



Amateur Resting: LUIGI LUCIONI
Voted the Most Popular Painting at Corcoran Biennial

Lucioni Displaces Waugh as People's Choice

LUIGI LUCIONI, whose paintings have attracted large numbers of popular votes in many important exhibitions, has once again demonstrated his drawing power by gathering more visitor-votes than any other exhibitor in the recently closed Corcoran Biennial. Lucioni's figure piece, *Amateur Resting*, was voted best by 146 of the 1,872 exhibition visitors who cast a ballot. Second largest number of votes, 119, went to H. Dudley Murphy of Boston for his *Peonies and Crystal*; and the third largest number, 76, voted for Jonas Lie's *The Young Birches*, a landscape with a sea in the background. As usual, the public differed with the experts. Franklin C. Watkins' first prize winning *Summer Fragrance* received only 6 votes, and Robert Philipp's second prize winning *Nude* receiving 29.

Waugh, five times voted the people's choice at Carnegie Internationals and a pre-race favorite, was not in his usual form and finished among the "also rans." Emily Genauer, who two years ago picked the winner in advance, favored the Waugh entry.

Italian born, Lucioni came to this country at

an early age, receiving his training at Cooper Union and the National Academy of Design. Awarded a bronze medal at the Tiffany Foundation in 1928, he was, in 1932, the youngest painter ever to make a sale to the Metropolitan Museum. Known for his meticulous craftsmanship, his accurate drawing and his highly polished surface texture, Lucioni is also nationally famous as a painter of landscapes and still lifes, and is an accomplished etcher.

Pa. Academy at the Corcoran

This year's Corcoran Biennial reflected considerable honor on the venerable Pennsylvania Academy of the Fine Arts. Joseph T. Fraser, Jr., the school's secretary, has just pointed out that ten per cent of the 358 exhibitors in the Biennial are former students of the Academy. In addition, the show's top award, the \$2,000 W. A. Clark prize went to alumnus Franklin C. Watkins. Luigi Lucioni, the popular winner, however, came from the Tiffany Foundation via the National Academy.

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Americans Shake Hands with Art at the Fairs

By Edwin Clark

SINCE the Philadelphia Centennial in 1876, the general public has periodically—in 1893, 1904, 1915 and 1933—noted art changes with increased intensity of interest. Chicago six years ago celebrated a century of progress. Today, in a typically expansive manner, the nation has given birth to two great exhibitions a continent apart: the Golden Gate Exposition on the Pacific and the World of Tomorrow on Flushing Bay just off the Atlantic. Years ago the exhibitions revealed the glories of the past; today the future is unrolled.

Grandma, as a girl, went to the Philadelphia Centennial, and talked about it for years afterward. The portraits of Washington and other founding Fathers of the Republic impressed her, and her patriotism was touched by Eastman Johnson's *Wounded Drummer Boy*. The panoramic pictures of Bierstadt thrilled her with majestic revelations of the natural beauty of her country. She was so appreciative of the wonder of F. E. Church's *Niagara Falls*, that she went there later on her honeymoon, and was pleased when the family later purchased a picture of the Hudson River School, a Kensett.

As Grandma wandered among the 249 buildings of the Centennial, carelessly arranged in Fairmont Park, she didn't realize that some of the ten million other visitors were comparing native and foreign arts and acquired a startling new vision. As a result there was an exodus of art students to Europe, and, in America, schools of industrial design rapidly increased; Shirlaw and Saint-Gaudens, among others just back from Europe, revolted the following year from the sound, old National Academy and formed the Society of American Artists.

By 1915, the United States had changed much, a tin bath tub was an antique—all was "modern." The Panama Canal, just completed, was to exert great political influence on 20th century Americans; but in 1915 it was an occasion for celebration, for the Panama Pacific Exposition, where the Palace of Fine Arts was one of the wonders of the age. Civilization, in Europe, was at another of its cross roads; the war "to make the world safe for Democracy" was underway. This influenced Mother and Father to spend their vacation in San Francisco.

They found the temple of art, its great dome, colonnades and lagoons all that was expected. They talked about the sculpture of James E. Fraser, *End of the Trail*, with its tribute to the Indian; basked in the California sunshine. People packed the galleries discussing the evolution of American art that now was "modern" like everything else. The rebels of the past, the Munich group of Chase, Currier, Duveneck, Shirlaw and Alexander were the men of the hour. Everyone was saying that these men had lifted American art from provincialism into cosmopolitan activity.

The older American pictures, about which Mother and Father had heard much in the past, were puzzling to them. The pictures did not look as they had expected. Father thought Hovenden's *Breaking Home Ties* was decidedly sentimental. Mother spoke for home ties as pretty important things, but complained about the dark color so prevalent. Having stopped at Yellowstone Park, with nature in the raw, Bierstadt left them unmoved. Father, with his sense of figures, announced that only 36 of the 593 artists in the Philadelphia Centennial were represented here, surviving the

test of time. He read from the catalogue that La Farge's *Bishop Berkeley's Rock* was a painting that "clearly indicated the parting of the ways, which in 1877 made the National Academy of Design a house divided against itself."

"That may be," said Mother, "but this South Sea picture, *Our Boatman*, by La Farge, seems absolutely of our time—modern. How do you explain La Farge and the *Wounded Drummer Boy*—they were contemporaries?"

"Well," said Father, "I'm not sure . . . perhaps, it's the old order changing . . . only some art has the universal in it."

Father admired the largeness of the American section—more than 3,000 items—that John E. D. Trask, director of Carnegie Institute of Art, had organized for the Fair. Together they walked through the galleries, which were devoted individually to the works of Twachtman, Tarbell, Redfield, Duveneck, Chase, Hassam, Melchers, Sargent, McComas, Howard Pyle and Whistler. "Curious thing," observed Father, "that this Pyle fellow should rate a gallery—37 pictures I counted—while only 13 Homers are in the show." Then he stopped before Frederick C. Frieseke's *Sleep*, the winner of the grand prize, and wondered about the price. Mother said it would make a good picture for a club and moved on.

"There," said Father properly impressed, "I always wanted to see that picture by Whistler, the nocturne *Falling Rocket*. It's the picture Ruskin characterized as 'a pot of paint flung in the public's face.'"

Turning to Sargent, Father expressed annoyance at the fashionable portraits. "Why should an artist waste his time on a duchess in frills, when he could paint such a nude as the *Egyptian Girl*."

As a militant feminist, Mother proudly read from the catalogue, "Cecilia Beaux is heir to this pretention to perfection found in Sargent." "You see," she commented, "it puts women artists on a par with men!"

"My dear, you haven't noticed, the women painters have been put off in a gallery all by themselves."

"What?" exclaimed Mother. "It's outrageous in this day and age."

"All by themselves, Mother!"

After an awkward pause, Mother pointedly remarked before Chase's self portrait that highly regarded as he was, Mary Cassatt stood equally high. Father replied that Mother's study with Henri hadn't been wasted after all. "You know," he continued, "I never see an Inness without recalling that Ruskin once pronounced the dicta, apropos of Turner, that there could be no good landscape painting in America, because the United States had no landscape fit to paint."

The Impressionists were a delight to Mother; she loved their gay color. She praised Theodore Robinson as the first. Father mentioned the merit of Weir, Twachtman and Ernest Lawson. Mother suggested getting a Twachtman for the living room, but Father leaned to Homer.

"But the Exposition didn't give Homer a gallery," complained Mother.

"Then, Mother, you can't consider a number of artists. Here we have only a single Ryder and six Eakins. You said Henri greatly admired Eakins. Surely 'the Eight' aren't well represented. Where are Davies, Sloan and Prendergast?"

"Oh," answered Mother, "Sloan and Prendergast are in the print collection organized by Robert Harshe."

She remarked that Dr. Christian Britton severely criticized in the *International Studio*

the triple hanging of pictures as most antiquated. Finally, Father found Eakins and Ryder in a puzzling group with Howard Chandler Christy, Charles Bittering, Charles Hawthorne, D. Putnam Brinley, W. H. K. Yarrow, Leonard Ochtman and Max Bohm.

He kept thinking of Homer, reading in the catalogue that Homer "expressed the realistic spirit of his time with an accent racy and smacking of the soil that is finding its fulfillment in such men as Bellows, Randall Davey, Carl Springhorn, W. Elmer Schofield, Paul Dougherty, A. L. Groll, George Luks, Van Dearing Perrine, Charles Morris Young and Charles Rosen." Father wanted to know where Homer connected with the others.

Mother was sympathetic toward the younger generation. She had read an excellent article by J. Nilsen Laurvik in the *Century Magazine*. Here, Laurvik explained, the young painters were continuing the evolution of American painting. Mother read that this art "is not so radical as it seems. And that if this is not the art of tomorrow, it clearly points the way to the art of tomorrow."

With the best of intentions, Mother was finding the younger generation difficult. People were asking before the work of Armin Hansen and Gus Mager, "Is it Art?" The three pictures of Maynard Dixon were strange. An imaginative canvas by Rockwell Kent, *Mother and Her Sons*, proved an enigmatic departure. The work of Halpert and McFee seemed unrelated to traditional art. The unconventional treatment of contemporary subjects by Bellows, was pleasing to a few, but confusing to most.

That night Father dreamily smoked a cigar, while Mother finished the Laurvik article. She sat up, "Father, listen, here it is all explained. Laurvik says in his conclusion: 'It would appear from the work of such men as Halpert and McFee that art is entering upon a more highly intellectualized plane than heretofore, in which the quest of form—the eternal one of the artists—is being pursued more assiduously—shall I say more scientifically?—than before in the history of art. They appear to realize that this can be fully attained only by emphasis on the salient characteristics of form rather than by a servile copying of its superficial surfaces, which emphasizes the fact that modern pictorial photography has so largely discounted the finest achievements of the purely imitative painter as to render his position extremely precarious. Upon them depends whether the Panama Pacific International Exposition in 1915 will prove memorable in the history of art in America as was the Centennial Exposition in 1876.'"

A quarter century after the Panama-Pacific Exposition, with the whole world again jittery from crescendos of international crisis, New York nonchalantly opened a great exhibition outlining the future. Granddaughter returned to the bosom of the family, from the World of Tomorrow, and talked excitedly of functional architecture, the proletarian influence in American art, and the effect of the subconscious on styles and the seven arts. Grandma listened, looked lovingly at her Hudson River Kensett, and sniffed: "What, no significant form?" Every one laughed and the home ties seemed secure in spite of the march of progress and the World of Tomorrow.

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GALLERY

The Art Digest



Blue Horses: FRANZ MARC

Nazi-Banned Art Comes to American Shores

ONE OF LONDON's best-attended art shows of last season, the exhibition of Twentieth Century German Art at the New Burlington Galleries, opens a tour of the United States on June 1 at the Milwaukee Institute of Arts. The exhibit, circulated by Blanche A. Byerley of New York, will be seen in St. Louis, Kansas City, Portland (Ore.), San Francisco, and many other large cities, including, at the end of the tour, New York.

London which, strangely, has been less familiar than the United States with the now-banned expressionism of modern Germany, received the exhibition warmly and in such large numbers that the closing date was twice extended, while the show drew vociferous protests from Nazi-sympathizers in London. Sponsored by a group of distinguished artists and men of letters, including Augustus John and Herbert Read, the organizers stated their position in the catalogue as one "not concerned with the political aspect of the situation; they merely affirm one principle: that art, as an expression of the human spirit in all its mutations, is only great in so far as it is free." Art has its disciplines, concluded the London sponsors, "but these originate in the mind of the artist and cannot be imposed by doctrinated will of statesman, however wise."

The show that is now in the United States has undergone some minor substitutions, many of them in the interest of better representation of the artists. The sculpture, for reasons of costly transportation, has been omitted. The show comprises 64 paintings by 28 artists.

The exhibit has been conceived historically and, beginning with the early German moderns such as Max Liebermann and Lovis Corinth who swung German painting out of impressionism into expressionism, it runs through the successive movements that followed in Germany: *Die Brücke* (the Bridge) group organized in Dresden in 1905 by Kirchner, Schmidt-Rottluff, Heckel, and later, Pechstein, Nolde and Otto Mueller; and the *Blaue Reiter*

(Blue Rider) group organized in Munich in 1910 by Kandinsky, Klee and Franz Marc.

Many of the German expressionists of this century did not ally themselves with any group and among these represented in the show are Carl Hofer and Oscar Kokoschka. A later development in German expressionism, termed the *Neue Sachlichkeit* (New Objectivity), represented a tendency to develop the abstract principles in art and linked in this movement were George Grosz, Willi Baumeister and Oskar Schlemmer.

It has been the conviction of the organizing group that German expressionism is an essentially German phenomenon, in conformity with the historical tradition of German art—the art of Cranach, Aldorfer, and Gruenwald. This point, exactly the opposite from the view held by Adolf Hitler, who scores Expressionism as un-German and non-Aryan, (though only two of the exhibited artists are Jews), is supported by the London *Times* art critic who wrote that "It is easy to see why art of this kind is unpopular with the present regime in Germany, not because it is conspicuously Jewish, but because it is characteristically German, if the literature of 'Storm and Stress,' not to speak of the romantic musical composers can be taken as evidence."

The Federation's Convention

The main topic of the moment, the New York World's Fair (yes, California), will be the main topic at the 30th annual convention of American Federation of Art, May 17 through 19 at the Hotel Willard in Washington. New art techniques at the Fair will be discussed, also foreign contributions to its art, and round tables will be held on "The Arts in American Life," "The Artist's Problem," and "Community Art Centers." Sir Kenneth Clark, director of the London National Gallery, is to be guest of honor at the annual banquet.

Union Fees Increased

A boost in initiation fees from \$10 to \$25 is announced, effective sometime in July, by the Mural Artists Guild, Local 829, A. F. of L. The union, which controls most of the mural painting in New York City, was formed more than a year ago and came into prominence as the bargaining agent and controlling union for all World's Fair murals. Those wishing to join are urged, in the union's announcement, to get in under the line on the lower fee. Annual dues which run approximately \$24 will be unchanged.

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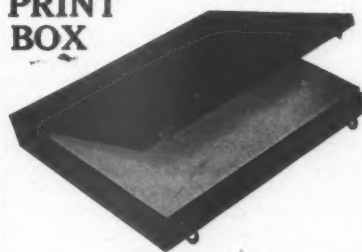
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*The Holy Family with a Dove: PETER PAUL RUBENS (1577-1640)
In the Oberlaender Sale*

Oberlaender Collection in Parke-Bernet Sale

EARLY MAY witnessed the Parke-Bernet auction of the Spoor Library for a total of \$181,510. The same galleries begin the second half of the month with another important sale, that of the art properties in the Lewisohn residence at 881 Fifth Avenue, New York City. Reviewed in the last issue of *THE ART DIGEST*, these properties include a notable group of canvases and sculpture by modern French and American artists, as well as examples by 19th century Frenchmen and painters of the Barbizon school. Modernistic furniture, tapestries, silver, china, glass-ware and porcelains conclude the items in this sale.

Next on the Parke-Bernet calendar is another literary sale, on the 18th, which brings to the market first editions, standard sets and general literature from the collections of several owners. On the 20th a large selection of American and English furniture, Stiegel, South Jersey and Bristol glass, and a group of S. Arlent Edwards engravings from several collections will be sold by this auction house.

Concluding the month is a sale of the extensive collections formed by Gustav Oberlaender, noted Pennsylvania industrialist, archaeologist and philanthropist. Founder of the Berkshire Knitting Mills at Reading, he also was associated with archeological excavations at Kerameikos and at Minturnae in Italy. His researches brought him a lectureship at Albright College, and he sponsored the founding of the Reading Public Museum. His paintings, housed in a special gallery at his Go-Al-Do manor residence, include works by masters of the early Dutch, Flemish, German and Venetian schools. Among these are *Portrait of a Man* by The Master of the Magdalen Legend; *Portrait of a Scholar* by Frans Hals; *Federigo II, Duke of Mantua* by Titian; *The Holy Family With a Dove* by Rubens; *Land-*

scape With Three Oaks by Jakob van Ruysdael; *Portrait of a Nobleman* by Cranach the Elder; *Head of an Elderly Jew in a Fur Cap* by Rembrandt. The Rubens was exhibited at the Detroit Institute of Arts and was described by Dr. W. R. Valentiner as "entirely by Rubens' own hand, a remarkably skillful and vivid composition." It was engraved by Martinus van den Enden.

The paintings will be sold by order of Mrs. Harold M. Leinbach, daughter of the collector, on the evening of the 25th, while the two afternoon sessions on the 25th and the 26th will bring before the auctioneer a wealth of art objects of diverse nature.

Auction Calendar

May 16 & 17, Tuesday & Wednesday afternoons on the premises at 881 Fifth Avenue, N. Y., Parke-Bernet management; from collections of Adolph and Sam A. Lewisohn: paintings & sculptures by modern French & American artists and Barbizon school; Chinese porcelains; modern furniture; Brussels & Beauvais tapestries; silver, china & glassware. Now on exhibition.

May 18, Thursday afternoon, Parke-Bernet Galleries; property of Mrs. Frances Smyth, estate of Samuel Bancroft, Jr., and others: 1st editions, standard sets & general literature. Now on exhibition.

May 18 & 19, Thursday & Friday afternoons, American Art Association-Anderson Galleries; from estate of Mrs. George B. Evans and other owners: hardstone carvings, precious-stone jewelry, modern silver. Now on exhibition.

May 19, Friday morning & afternoon, Parke-Bernet Galleries; from collections of Edna M. A. Elliott & others: paintings on porcelain; French furniture; Royal Worcester & other porcelains; decorations. Now on exhibition.

May 20, Saturday afternoon, Parke-Bernet Galleries; property of Martin Dwyer, estate of Samuel Bancroft, etc.: first editions, standard sets and general literature. Now on exhibition.

May 22, Monday afternoon, American Art Association-Anderson Galleries; from collections of the late George H. Daggett and others: 1st editions, books on American sport, art, heraldry; important English literature. Rowlandson drawings. Now on exhibition.

May 23, Tuesday evening, American Art Association-Anderson Galleries; from collections of Mrs. J. M. Carlisle and others: paintings by the European artists Alfred J. Munnings, Boudin, Courbet, Vlaminck, Sorolla, Jongkind, Delacroix, Liebermann; by the Americans: Guy Wiggins, Inness, Crane, Remington, Eakins, Reid, Gifford, Miller and Post. On exhibition from May 16.

May 24, 25 & 26, Wednesday evening, Thursday afternoon & evening, & Friday afternoon, Parke-Bernet Gallery; from collection of Gustav Oberlaender: English & European old masters; Chinese porcelains, bronzes & cloisonné; Greek and Roman sculptured heads; Gothic & Renaissance furniture of 16th & 17th centuries; two historic monstrances. On exhibition from May 20.

May 25 & 26, Thursday & Friday afternoons; American Art Association-Anderson Galleries; from collections of James L. Hutchinson & others: hooked rugs; American furniture and decorations. On exhibition from May 20.

Doug Donates

Doug Fairbanks, Sr., has given his entire film collection to the Museum of Modern Art, a thirteen-ton parcel comprising three million feet of celluloid ribbon and including every film in which the nimble-footed hero played. A serial showing of the film is soon to be announced by the museum and New Yorkers may then relax in the museum's new crimson-plushed auditorium and re-live exploits in the *Mark of Zorro*, the *Three Musketeers*, *Robin Hood*, the *Americano*, and other thrillers. The films will be circulated to educational institutions later.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if announced), and the price. AAAA means Americans Art Association-Anderson Galleries; P-B stands for Parke-Bernet.

Furniture, Tapestries, etc.

Kirman; palace carpet (P-B, Pell, et al) ...	675
Chippendale; mahogany & leather armchair (P-B, Pell, et al) Charles H. Oestreich ...	480
George III; breakfront bookcase, Eng. 18th cent. (P-B, Pell, et al) ...	520
Russian; enamel and gilded tankard (P-B, Pell, et al) Henry Nord, Inc. ...	270
Jean Francois Leleu; Louis XVI tulipwood commode (P-B, Salins) Earl C. Adams ...	310
Louis XV; walnut and silk bergere, French 18th cent. (P-B, Salins) ...	245
Louis XV; inlaid tulipwood table, French 18th cent. (P-B, Salins) ...	235
Louis XV; walnut and amber silk fauteuils, French 18th cent. (P-B, Salins) ...	200
Clio H. Bracken; bronze punch bowl (AAAA, Duis, et al) ...	235
Aubusson; rug (AAAA, Duis, et al) Levon Tomson ...	370
T'ang; pair of carved wood figures of Bodhisattvas (AAAA, Bahr) Ralph M. Chait ...	1,000
Ming; glazed pottery standing guardian figure (AAAA, Bahr) Greenhills, Inc. ...	410
Han; glazed pottery dog (AAAA, Bahr) G. E. Wells ...	250
Han; carved stone pillar (AAAA, Bahr) G. E. Wells ...	250

Rare Books & Manuscripts

Shelley; <i>The Necessity of Atheism</i> (P-B, Spoor) Walter M. Hill ...	\$9,300
Shelley; autograph letter on atheistic doctrines (P-B, Spoor) Walter M. Hill ...	2,000
Shelley; <i>An Address to the Irish People</i> (P-B, Spoor) Walter M. Hill ...	1,500
Shelley, Percy and Mary; <i>An Autograph Notebook</i> (P-B, Spoor) Charles Scribner's Sons ...	3,900
Poe; <i>Al Aaraaf, Tamerlane and Minor Poems</i> (P-B, Spoor) Thoms and Eron, Inc. ...	3,100
Shelley; <i>A Vindication of Natural Diet</i> (P-B, Spoor) Dr. A. S. W. Rosenbach ...	2,000
Shakespeare; <i>Poems</i> , printed London in 1640 (P-B, Spoor) Gabriel Wells ...	1,950
Poe; two ms. sketches for <i>The Literati</i> (P-B, Spoor) Chaucer Head Book Shop ...	2,100
Wordsworth; <i>Lyrical Ballads</i> , first edition (P-B, Spoor) Walter M. Hill ...	1,800
Wordsworth; <i>Descriptive Sketches</i> , rare first edition (P-B, Spoor) Dr. A. S. W. Rosenbach ...	825
Washington; 4 autographed pamphlets from his library (P-B, Spoor) Gabriel Wells ...	850
Whittier; <i>Moll Pitcher</i> , rare first edition (P-B, Spoor) Charles Scribner's Sons ...	775



Off Eastport, Me.: GUY WIGGINS. In the Carlisle Sale

Paintings and Prints in American Art Sale

THE SECOND FORTNIGHT of May opens at the American Art Association-Anderson Galleries with a two-session sale, on the 18th and 19th, of Oriental objects of art, sterling silver, and decorations. Among the fine jade and other mineral carvings, from the estate of the late Mrs. George B. Evans, is a finely carved fei-ts'ui jade seated figure of Kuan Yin. Chinese cloisonné and enamel are offered along with Oriental bronzes, paintings, textiles, lacquer, pottery and porcelains. A group of Alpujarra rugs and a selection of mezzotints, etchings, watercolors and oils bring this sale to a close.

The sale scheduled for the 22nd brings to the New York auction market a library of books about American sport, art, heraldy and other subjects. Oscar Wilde fans will take great interest in a series of nine autograph letters in which the English dramatist described his American tour of 1879-82.

Paintings by American and European artists will be offered on the 23rd when the collections of Mrs. J. M. Carlisle and other owners will be dispersed. In the English section is Alfred J. Munnings' *East Anglian Horse Fair* exhibited in 1900 at the Royal Institute; and among the Europeans are canvases by Boudin, Courbet, Vlaminck, Liebermann, Sorolla, Jongkind, Lepine, and Delacroix. One of the American offerings is Guy Wiggins' *Off Eastport, Me.*, reproduced above. Depicting the schooner yacht "Half Moon" which belonged to the late James Roosevelt, father of the President, it was painted on the island of Campobello, N. B. in 1912. Other Americans are Inness, Crane, Remington, Eakins, Reid, Gifford, Miller, and Post.

An etching sale takes place on the evening of May 13, bringing forward a large selection

of works by some of the biggest names in the field. A European collector has sent in an extensive group by Anders Zorn, and from American collectors are plates by John Taylor Arms, Frank W. Benson, Kerr Eby, Arthur W. Heintzelman, Levon West, R. W. Woiceske, Childe Hassam, Joseph Pennell and Mary Cassatt. Among the British contemporaries are Robert S. Austin, Arthur Briscoe, Gerald L. Brockhurst, Muirhead Bone, Sir David Young Cameron, and James McBey. In the French group are works by Forain, Millet, Corot, Meryon, and Besnard, with contemporary etchings by Matisse, Picasso, and Picasso. An unusually fine group of Whistlers adds lustre to the sale.

First Edition Prices

The first editions collected by the late John A. Spoor of Chicago brought gratifying prices at the auction recently conducted in the Parke-Bernet Galleries of New York. Walter M. Hill paid \$3,900 for Robert Browning's first book, *Pauline*, and Gabriel Wells \$3,400 for Robert Burns' first book, both in first editions. Mr. Hill also bought a first edition of Lord Byron's first work, *Fugitive Pieces*, for \$3,100.

Dr. A. S. W. Rosenbach, noted collector, paid \$2,700 for an album of manuscripts formed for Emma Isola, adopted daughter of Charles Lamb. Walter M. Hill gave \$9,300 for Shelley's rare and controversial *The Necessity of Atheism*. Charles Scribner's Sons bought another rare Shelley item, a copy book used by him and his wife, and preserved by her after his death in the casket with his heart. The bid was \$3,900. The first edition of Poe's second book *Al Aaraaf, Tamerlane and Minor Poems* brought \$3,100 from Thomas & Eron.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

THE SUMMARY REMOVAL and sledgehammer destruction of Louis Slobodkin's statue of Lincoln at the World's Fair—one of the most brazen acts by a public official in the history of American art—is about to have shaking repercussions. Leonard Lyons, informative columnist for the New York Post writes:

"Louis Slobodkin, whose prize-winning statue of Abe Lincoln disappeared from its exhibition spot at the World's Fair, has brought suit against Commissioner Ed Flynn demanding damages as well as the right to build and exhibit another statue. . . . Mr. Flynn will be examined before trial and asked to explain what has become of the Lincoln statue or its pieces. Flynn also will be asked to identify the girl whose dislike for the statue resulted in its removal."

THE ART DIGEST and the entire art world joins and stands with Slobodkin in his protest against this arrogant assault on a work of art. May the ensuing developments be as merciless against the perpetrators as the action that precipitated them.

The Long Waited Verdict

The contemporary show at the Fair will be reported fully in the next issue, but meanwhile the curious may see on page 12 which artists are included, and herewith is a brief, condensed poll of critics' opinion included now merely to give an idea of the outcome of a much apprehended event. The Times critic, Edward Alden Jewell, stated in a carefully weighed piece that the show, in its whole, "is peculiarly alive, fresh and provocative," that it has, "in the truest sense, a nationwide flavor," and that "it is indicative of, besides, changing trends, just as, again and again, it more than hints at the gathering strength of young and eager talents that must be taken into account."

Carlyle Burrows, writing in the Herald-Tribune, was slightly less favorable, but admitted, "that the fact is that it is not a difficult show to enjoy," even adding that it is "a thoroughly stimulating show of the nation's art production." And, noted Burrows, it is the same show "about which reports of inexcusable omissions had been filtering through the art world, clouding final preparations—so that early visitors were prepared, if not for a debacle, at least for something far less satisfactory than the display turned out."

Recalling her own fears, too, Emily Genauer

of the World-Telegram confessed that she liked the show as it turned out and thought it complete justification for the democratic mode of selection. "It looks like America itself," she wrote, "and it is beautiful as life itself, even in its grimmer aspects, where 'beauty' lies in the intense vitality."

In Jerome Klein's opinion the whole enterprise, despite its shortcomings, "merits a decidedly favorable verdict," as he put it briefly in the Post. That would make the poll unanimous except that Henry McBride of the Sun registered a very definite disapproval. "There are so many hopelessly undistinguished works in the rooms," he wrote, "that the visitor is promptly put into a mood of indifference even to the good ones." Part of this "sad atmosphere," McBride explains, is generated by the "youthful and inexperienced views on social questions that are put forward." Too much social protest.

So, with one dissenting vote, the verdict is favorable.

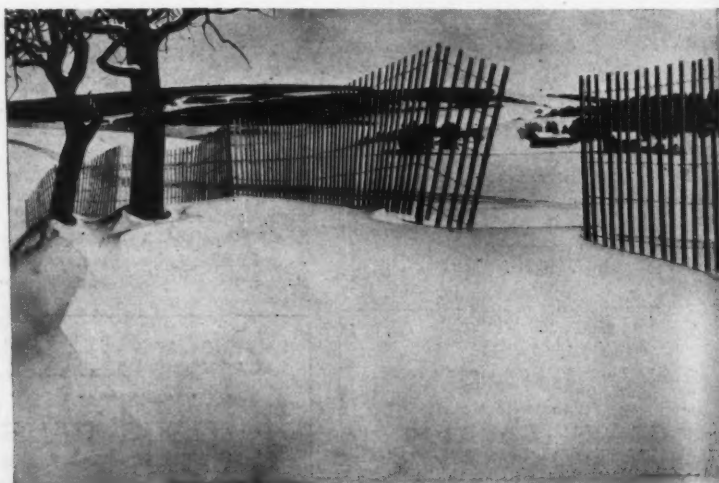
Main Events

The main happenings of the past two weeks are the opening of the Modern Museum and its show, "Art in Our Time," the opening of the Academy Annual and the arrival of Picasso's *Guernica*, all of which except "Art in Our Time" are reported elsewhere in this issue. The latter show, accompanied by a catalogue of grandeur proportions, will be fully covered next issue and it need be said now that the exhibit is one of the best ever staged by the Modern. It includes many familiar canvases, but that is the point of the show: to bring together some of the most famous works of our day. The Modern's new home is a stunning building and news that its two architects, Edward S. Stone and Phillip L. Goodwin are to be associated in the design of the new Smithsonian Gallery is the most cheering architectural note from Washington.

Calder and Nature

One man shows have become less frequent as the spring wears along, but there are still plenty to be recorded. One is the show of Alexander Calder at the Pierre Matisse Gallery—an exhibit of "stabiles" and "mobiles" in that category of free swinging sculpture which the artist has invented. Recognition to Calder has come recently with accelerated speed, and not only America, but Europe, has developed a genuine appreciation for his striking

Snow Fence: ALISON MASON KINGSBURY. Shown at Ferargil



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*Stabile: ALEXANDER CALDER
On View at Matisse Gallery*

ing originality. Many of his works have been purchased and in the present show one is the stainless steel William S. Paley Amateur Radio trophy. As he gains recognition Calder seems to develop further in his art.

The trophy itself is a clean, honest interpretation of the phenomenon of radio. The larger works which sway gently under the air currents or when motivated by hand are graceful themes on triangulation, with abstract metal plates reaching into space in changing tempo, oftentimes hauntingly, like the remembered, lulling movement of tree branches in a breeze. Another, which is really a sculpture-picture run by an unseen motor, combines the slither of spiral movement with the slow gather of a loose-jointed form that finally falls with a jerk and repeats the movement interminably. These are essays on nature; on those fascinating movements of insects, snakes, animals, trees and people.

Blampied: Fluid and Earthy

For some reason, America knows extremely little contemporary English painting. The printmakers find a ready appreciation here, but seldom do the oil painters. Edmund Blampied, one of the best of the English etchers, is showing a group of recent paintings at the Guy Mayer Gallery which for this reason are of particular interest. Blampied has a streak of humor that is like that of "Pop" Hart in his paintings of peasants and pursuits on the Isle of Jersey.

The exhibit reveals "increasing strength and growth in the artist's technique," in the opinion of Emily Genauer of the *World-Telegram*. "Blampied's sketches have already evoked praise for their delicacy, their fluid and spontaneous line, their pearly tonality and their warmth. There are in the new show pictures which again indicate all these characteristics. But there are also several compositions which are so solidly and compactly put together in their horizontal plane as a building is constructed of bricks, yet with no rigidity, but on the contrary, with a considerable flow. They have a rich earthiness, too."

If this work of Blampied is more or less typical of contemporary English work, New York should see more of these artists.

Therapeutics at Ferargil

And for quiet moods, Agnes Potter Lowrie's drawings shown recently at the Ferargil Galleries, just filled the bill. In a far-encompassing landscape, a close up of a tulip, or a

study of a new-born calf, Miss Lowrie displayed an expert familiarity with all the tricks of the pencil and charcoal and a warm sympathy with what she saw.

Quietude in art seems almost a theme at the Ferargil Galleries these few weeks, for, in another room, the paintings of New York State landscapes by Alison Mason Kingbury cast a hushed silence through the room with their panoramic, unpeopled expanse. The country she paints is a rolling terrain, near Ithaca, and the Finger Lakes district which is ideally suited to the miles and miles that she lays view to in a set of strikingly original canvases. Her color is clear and sensitive to the atmosphere. The work is a therapeutics for jaded and jangled city nerves.

The American Aquarelle

One of the most interesting of gallery group shows in the contemporary American field that will be on view for World's Fair visitors is the watercolor show at the Morton Galleries. Over a period of several years Mrs. Morton has developed a watercolor headquarters that has become a regular stopping place for collectors and museum directors who are sensitive to developments in the field of the American aquarelle.

There is an assembly now on view for the summer, representing nearly all of the artists in the Morton Gallery group. Among these are several striking works by Harwood Steiger (see reproduction of his *November* below), landscapes by Carl Buck, and works by Alfrida Storm, Robert Blair, Fred Weiss, Rebecca Mahler, Mabel Spain, Louise Humphrey, Joseph Lenhard, Evie, Gregory D. Ivy, Margaret Triplett, Bernadine Custer, Helen Stotesbury, Reginald Marsh, Beatrice Whipple, Philip Evergood and Hilda Katz.

The show makes a high-level display that comprehends many styles of painting.

Breinin of the Project

Among the season's newcomers, an artist of promise is Raymond Breinin who was originally sponsored by the Federal Art Project in Chicago, and who now has his first New York exhibit hanging at the Downtown Gallery. His work has been seen in various group shows, including at the moment the World's Fair exhibitions, East and West. His painting at the New York World's Fair has already been purchased by the Modern Museum.

The current Downtown Galleries show presents several phases of Breinin's work—landscape, figures, interiors, still lifes, etc. In

[Please turn to page 34]

*November: HARWOOD STEIGER
On View at Morton Gallery*



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Lockhart Loans Six Centuries of Prints

FOR SIX CONSECUTIVE CENTURIES prints have been the most widely circulated form of art; and through their flexibility and intimacy they have become as so many polished surfaces mirroring the important personages, the foibles, the costumes, the culture and the life of those six centuries. All this, as well as a vivid record of the growth of the medium itself, is brought to life in an exhibition of 100 prints and drawings from the collection of James H. Lockhart, Jr., current at the Carnegie Institute in Pittsburgh until June 30.

Selected from the Lockhart collection by

Robert McDonald of the M. A. McDonald Gallery, New York, the exhibits begin with an early 15th century example, *Blumenfünf*, by an engraver of the School of the Master of the Playing Card. Rendered in a flat linear pattern that has a curious affinity with present-day taste, it dates from a period when, as McDonald points out in the exhibition's splendid catalogue, "prints were used in daily life as elegant decorations for candy boxes, or powder boxes, as purely abstract ornaments, as cards of instruction for school-boys, as actual playing cards, as propaganda

for personal or political glory and as scenes from popular legend and humor."

The exhibits continue through the Master ES, Martin Schöngauer and on to Dürer, the transition made fluid by works of lesser known masters whose prints transmit influences in an unbroken stream. The development of the various print media is carried by the exhibition down through the centuries to contemporary America, with no distorted emphasis on a few great names. The Lockhart collection and the Carnegie show thus eliminate what McDonald has called "one of the great troubles with print exhibitions: the constant presentation of the works of a few great masters, which prevents a very explorative frame of mind and, indeed, might often cover up unsure taste and timidity."

After Dürer, the art of printmaking is traced through the Germans Grün, Holbein, Altdorfer, Graf, and Beham to Lautensack, where the scene shifts to Italy with an *Homage to Venus* by an engraver of the School of Bologna. Following this is a 15th century Tarocchi Card, which is in practice and historical status related to the Italian exhibits as the *Blumenfünf* is to the German. Mantegna comes next, leading to Pollaiuolo's *Battle of the Naked Men*, to little-publicized Barbieri, Mocetto, and Robetta on to famed Tintoretto.

Another shift of scene brings the show to The Netherlands, where Van Leyden, Brueghel and Van Dyck culminate in the medium's greatest master, Rembrandt, whose brilliant career is sketched in by five etchings and an original drawing.

Jean Duvet of the 16th century picks up the torch for his native France and leads to Callot, and thence, with an etching and a drawing, to Claude Lorrain. From 17th century Nanteuil, recorder of the Louis XIV "set," the exhibition leaps to France's 19th century, glittering with famous names: Ingres, Delacroix, Gavarni, Guys, Daumier, Meryon, Toulouse-Lautrec, Van Gogh, Cézanne; and to the 20th, with Redon, Renoir, Bonnard, Rouault, Utrillo and de Chirico. Spain is represented by two Goyas and a Picasso.

An historical afterglow lights up the 18th century in Italy with Canaletto and Tiepolo. Their English contemporaries Hogarth, Eldin, Gainsborough, and Rowlandson are also present; and later, Blake, Lucas, Bonington, and Palmer appear. "Pop" Hart and George Bellows introduce America into the show, which ends with the contemporary Americans, Grosz, Evergood, Benton and Marsh.

Not the least valuable feature of the Lockhart exhibition is the 217 page, fully illustrated catalogue compiled by Robert McDonald. Extremely readable, lucid, and at the same time scholarly sound, it stresses the place of prints in life and in art history, and suggests their importance as a facet added to the personalities of the great painters.

~~~~~ Woodcuts by Lynd Ward

Lynd Ward, who during the last ten years has published six novels in woodcuts, is exhibiting, until May 25, a group of 27 wood engravings at St. Lawrence University, Canton, New York. Mostly originals of the material included in his published works, the exhibits reveal Ward's dramatic sense of composition and his command of the wood medium. Born in Chicago in 1905, Ward is at present supervisor of the graphic division of New York City's WPA art project.



Splinter Beach: GEORGE BELLOW (Lithograph)



Rendezvous in a Landscape: FEDERICO CASTELLON

Young Castellon, Who Recalls Poe and Redon

ONE OF THE MOST ASTONISHING technical developments in the medium of lithography is included in a New York exhibition of paintings, drawings and prints by Federico Castellon, young Spanish-American surrealist, whose work is finding increasing recognition in the art world. The exhibition on view at the Weyhe Gallery until May 27, is the young Brooklyn artist's second.

Castellon's new lithographs are done from two blocks in the manner of 16th century chiaroscuro woodblocks, with a key stone and a tone stone, each meticulously worked in a manner that is peculiarly adapted to the soapstone.

The only formal art training Castellon had (he is not yet 25 years old) was in the ordinary art classes at the Erasmus High School, Brooklyn. There he was fortunately encouraged to develop his talent and even given an opportunity to do a mural. His first show was held at the Weyhe Gallery while he was in high school. Later he was given a traveling scholarship by the Spanish Government.

Few artists have adapted their technical style to the subject matter at hand as com-

pletely as Castellon. His watercolors are done in a broad, corrugated manner that is his own invention, achieved by painting on rough board with tempera color, covering the entire surface with India ink, and then wiping the surface to leave the two tones of color and black ink deposited in the valleys of the paper. The painting style in these is broad and serene, bold in draftsmanship and mural-like in conception. One of these watercolors was reproduced in THE ART DIGEST issue of April 1, when it was shown in the Brooklyn Museum's International.

In Castellon's drawings and later prints, surrealist fancies—all of them deeply and intensely poetic—furnish the subject matter, and the visions at times barely emerge from the illusive gray values of the drawing. In them the spectator senses overtones of Poe and of Redon. The oils, slickly finished, are irrational poems from the subconscious and, for that reason, they recall the work of Dali. However, Castellon's development has been independent of Dali and the differences in his work, sometimes too subtle to be immediately perceived, come out with further familiarity.

Taos Prints for Dallas

Lithographs by two Taos artists constitute the annual gift from the Dallas Print Society to the Dallas Museum. They are *Indian Mother and Child* by Emil Bistram and *The Miner* by Kenneth Adams (reproduced in Dec. 15, 1937, ART DIGEST, when it won an important Chicago prize). At the same time the society announces its officers for the ensuing year: president, Mrs. John P. Morgan; vice-presidents, Violet Hayden and Jerry Bywaters; secretary, Bruce Walker; treasurer, Mrs. A. E. Zonne; assistant treasurer, Mrs. Alfred Bronberg.

Mass Print Show Postponed

At a meeting of the jury of selection for the Exhibition of Fine Prints for Mass Production, which was to have been held at the Brooklyn Museum during the World's Fair period, the jurors notified the museum that "it would be advisable to postpone" the show to some indefinite date. No reasons were given the press. This exhibition, it will be remembered, aroused the ire of art groups when its organizers at first decided to exclude all WPA artists who were not union members. Later this rule was rescinded.

15th May, 1939

Arms' Gift to Wesleyan

Wesleyan University at Middletown, Conn., possessor of a fine and extensive print collection, has just acknowledged a gift from John Taylor Arms of prints from all the plates he has executed—approximately 300. Arms, who has been visiting lecturer in art at the University this year, is now mounting and titling the works preparatory to making his presentation about June 15. The generosity of the gift is in character with Arms.

Wesleyan's print collection, cared for by curator Gustave von Groschwitz, is at all times available for loan to other educational institutions and museums.

Latin American Art Delayed

The Riverside Museum's exhibition of Latin American Art, originally scheduled to open May 17th, has been postponed until June 2nd. The museum has deferred the opening to include new exhibits now on their way from Argentina and Ecuador. Planned as an extension of the New York World's Fair's activities in behalf of international culture exchanges, the show will continue through Sept. 17. The museum, located at 310 Riverside Drive, New York City, is free at all times.

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The Field of American Art Education

Art at Columbia

FOR 39 YEARS Columbia University's summer sessions have been drawing huge enrollments from among American and European students. Reaching a peak in 1931 with 14,016 students, the summer courses last season enrolled 11,822, of which 303 were from foreign lands. This year the 40th season begins the first week in July, including among its courses a variety of studies in the arts.

E. H. Swift is conducting two courses in art history, one dealing with art as an outgrowth of environment and the other devoted to the origins and development of medieval art. Margaret Bieber, whose scholarly volume, *The History of the Greek and Roman Theaters*, was published last month, is giving a course in her specialty; and E. L. Mills will lecture in two fields, Spanish and French art.

The backgrounds of modern sculpture will be treated by Paul S. Wingert, who will also hold weekly conferences in connection with a symposium on contemporary art. This symposium will feature discussions by Harvey Wiley Corbett and William Lescaze, architects; John Gregory and William Zorach, sculptors; Jean Charlot, painter; and Forbes Watson, lecturer, writer and now consultant on the Government's Section of Fine Arts. Studio work in drawing and watercolor will be under the direction of James O. Mahoney, and modeling will be taught by Oronzio Maldarelli.

Watercolor Under O'Hara

The Maine Coast, famous for its rugged rocks, fishing coves and historic houses, has been the scene for eight years of the O'Hara Watercolor School. Founded in 1931 with 17 students, the school in 1938 had a registration of 163. The ninth season, which will consist of two terms, begins on July 1.

Eliot O'Hara, the school's director, is now

conducting his fourth spring session of watercolor classes at Yale University and is the author of three popular volumes on the handling of this difficult medium. O'Hara's class work follows a logical sequence, as do his books, each lesson evolving out of the foundation established by previous lessons. Beginners are first given a technical background through work divided under the headings of brush drill, values, warm and cool color, the spectrum, reflected lights, illusions of distance, design, etc. Students who have mastered these principles then go on to more advanced work designed to aid them in finding their own form of expression. Classes meet six days a week. Evenings are sometimes devoted to motion pictures related to painting.

Staples Comes to Gloucester

Clayton Henri Staples, who is director of fine and applied arts at the University of Wichita, is inaugurating his own school at Gloucester this summer. That North Shore fishing port, with its ships, wharves, beaches and sand dunes, will furnish his students a variety of material for landscape and marine painting. "My objective," Staples explains, "is not to help students to produce paintings for exhibition but to give them a vocabulary and a logical manner of approach to the varied subject matter at hand, for I am a firm believer that 'the eye is blind to what the mind cannot see.'"

For twelve years associated with university teaching, Staples brings to his students a solid academic background, broadened by four summers conducting his own school in Glacier Park and a season of teaching in France and Belgium. Three mornings each week will be devoted to instruction in the field; during inclement weather the classes will be conducted in the studio. Students having the necessary university pre-requisites will receive university credit for their work.

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With Judson Smith

ONE OF THE MOST POPULAR and nationally known summer art colonies is Woodstock, a small country village located on the eastern slope of New York's Catskill mountains. Dominating the colony is Overlook Mountain, from the top of which may be seen the valley of the Hudson River, and the Berkshires. The quiet, tree-lined roads around Woodstock are flanked at irregular intervals by the permanent summer homes of men who are internationally famous as artists, writers and musicians.

Among the art schools which each season attract a large number of students is the Woodstock School of Painting, which offers courses in every branch of painting. Two instructors of long experience, Judson Smith and Charles Rosen, conduct classes in life drawing, painting and composition, mural decoration, landscape drawing, painting out of doors, and still life composition.

The school explains that "in deciding to call this a school of painting rather than a school of art, it means definitely to imply that the faculty is aware that art, in its final form, cannot be taught." Mastery of the technique of painting can, however, be taught, and the school has as one of its aims giving the students an understanding of the ultimate artistic goal toward which the technical training is directed.

Near Golden Gate

The proximity of the California College of Arts and Crafts to San Francisco's Golden Gate Exposition is being stressed by that institution as an added inducement to attend its special summer session. The college's extensive courses in every branch of art and the crafts can well be supplemented by studying the international exhibits housed in Treasure Island's display halls.

Fifteen instructors will conduct courses aimed to fill the needs of professionals, teachers, supervisors, art students, illustrators, ad-

vertising artists, designers, decorators, high school students, craftsmen and men and women who follow an art or craft as an avocation.

Heading the list of guest instructors is Emmy Zweybruck, internationally known industrial designer, who has conducted her own school in Vienna and has taught at several American universities. Other guest-instructors will be F. Carlton Ball, who will instruct in jewelry, pottery and metal work, and Jean Mathis, instructor in puppetry and marionettes.

Landscape a La Laufman

Vermont, long a favorite New England summer residence, also attracts a number of summer art schools. Its picturesque valleys, winding streams and old towns, its mountains and forests supply landscape painters with miles of splendid vistas.

On June 15th Sidney Laufman will open his school in Vermont's West River Valley. When THE ART DIGEST asked Laufman for data on his school, the artist, somewhat reticently, submitted the following: "Good News. Here's a break for landscape students. Sidney Laufman is to have a painting class in Vermont this summer." That being that, it may be noted that Laufman is one of America's ranking landscape painters, and may, if he so wishes, append a long list of honors behind his name in "Who's Who in Art."

Display Design Contest

Among the art contests now being conducted in the East is one sponsored by the Broadway School of Display Arts. Open to all students who will graduate in June from the high schools of New York and vicinity, the competition is for a display design, the details of which may be obtained from the art departments of eligible high schools.

Judges of the contest, just announced, are: Dana T. O'Clare, display director of Lord & Taylor; Beaumar Jaimes, display director of Franklin Simon; Arthur See, advertising manager of Saks 34th Street; and Victor W. Sebastian of Display World.

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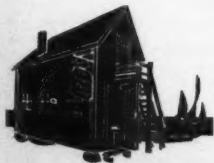
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On Cape Cod

THE SOUTHEASTERN TIP of Massachusetts curves out into the Atlantic in the shape of a great sandy arm which forms Cape Cod. At its very tip, surrounded on three sides by salt water, lies Provincetown, whose splendid natural harbor the Pilgrims discovered. Once a prosperous sea port, Provincetown now harbors numerous fishing fleets, and only crumbling wharves, quaint old streets and picturesque houses serve as reminders of a once bustling seat of international commerce. Fish and art are now its chief income.

Among the great shade trees are located many artists' studios and a number of art schools, the oldest being that of George Elmer Browne, who, beginning July 3rd, will conduct the 22nd season of the Browne Art Class. Housed in a spacious studio, the Browne students spend their mornings painting from a model; afternoons are devoted to outdoor work in landscape and marine painting.

On Tuesdays and Thursdays, Browne gives individual instruction and criticism to the studio figure painters, and during the afternoons of those days he accompanies the group to a specified section of the town and gives criticism in working from nature.

Possessed of an extensive background of teaching in America and in Europe, Browne attracts students from every part of the country and Canada. His courses lead to credit certificates acknowledged by colleges.

In the Hawthorne Tradition

One of the traditions of Provincetown, on picturesque Cape Cod, is the late Charles W. Hawthorne, for years the nationally known director of the Cape Cod School of Art. Hawthorne, a vigorous, inspiring teacher, developed a method of giving art instruction that attracted to his school students from all parts of America. By the time of his death, in 1930, the demand for his type of school was so great that the students, with the support of Mrs. Hawthorne, urged its continuance under the guidance of Henry Hensche, Hawthorne's assistant.

Now in its ninth year under the direction of Hensche, the Cape School of Art opens July 3 and continues to Aug. 27 with classes in life, portraiture, still life and landscape in oil and watercolor. Students work from a model five days a week, receiving Hensche's personal criticism on Mondays and Thursdays. Hawthorne, as disclosed in the book *Hawthorne on Painting*, used as the basis of his instruction the study of color relationships from nature. The Cape School, following his precepts, attempts to enlarge the students' color vocabulary. "After that, as with a language," Hensche points out, "it is the student's business to make 'art.'"

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Coast of Maine

The Ogunquit School of Painting and Sculpture begins its fifth season July 10 when Bernard Karfiol, Robert Laurent and William von Schlegell journey from their New York studios to Maine's rocky, breeze-swept coast. There they will teach students in their special fields for seven weeks.

Classes are held forenoons, with the afternoons given over to independent work, outdoors or in the school, or to informal sketch groups which the students are free to organize. Karfiol gives instruction in drawing, painting and portraiture, and is in charge of the life classes. Modeling from life in clay and plaster, stone cutting and wood carving are under the direction of Robert Laurent. Landscape and still life painting are taught by von Schlegell.

Landscape classes make several all day painting trips to the back country, and regularly enrolled students are free to attend the evening sketch classes which are held two evenings a week. The week-ends afford tennis, golf and school picnics.

Archipenko in Woodstock

Alexander Archipenko, one of Woodstock's most prominent summer residents, will open in June his art school in the Catskill Mountains of New York. The school, located in the woods at Wittenberg, just outside Woodstock, is one in a long line of teaching institutions founded and conducted by Archipenko during an extensive career in the arts. Like the others, his Woodstock school strives to perform a two-fold service for students: mastery of the fundamentals of their chosen craft, and development and encouragement of their creative abilities. The school features daily instruction by Archipenko in sculpture, ceramics, painting and drawing.

Archipenko founded his first school in 1912 in Paris, where he taught and worked until 1921, at which time he established a school in Germany. His first Woodstock summer school was founded in 1923, and his career in America since that date has included schools in Hollywood, Chicago and New York.

Harve Stein at Noank

For the third year, July will find Harve Stein, New York watercolorist and illustrator, conducting his watercolor classes at Noank, Conn. There, in the setting of a quaint old sea-coast village, Stein each summer initiates informal groups into the intricacies of his favorite medium.

Harve Stein points out that "while the purpose of the instruction will be to aid the student to equip himself with a method of his own and a viewpoint that is personal, the broad knowledge gained by concentration on the fundamentals of the watercolor approach will help him choose the manner that best suits his particular bent." Noank's trawlers and lobster-boats, her ship yards and picturesque inhabitants have long provided unusual material for visiting artists. The village streets are typical of an unspoiled New England town, and the surrounding countryside is marked by farms whose fields are diagramed by rock walls and ancient trees.

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CALENDAR of Current EXHIBITIONS

ANDOVER, MASS.

Addison Gallery To Sept 17: *The New England Artist Interprets the New England Scene.*

APPLETON, WISC.

Lawrence College May: Oils, Marion Sloane.

ATLANTIC CITY, N. J.

Contemporary Art Society May 22 to 31: *Aqua-Chromatic Exhibition.*

BALTIMORE, MD.

Museum of Art To May 28: Oils, Eduard Rosenfeld.

Walters Art Gallery To June 10: *French Enamels of the Renaissance.*

BOISE, IDAHO

Art Association To May 31: *Grumbacher Palette Collection.*

BOSTON, MASS.

Goodspeeds To June 3: *Etchings, Samuel Chamberlain.*

Institute of Modern Art May 17 to Sept. 4: *Contemporary New England Oils.*

Museum of Fine Arts To May 25: *Works of Boys and Girls of Museum Classes.*

BROOKLYN, N. Y.

Brooklyn Museum Through Summer: *Mexican Bead Work of 18th & 19th Century; Popular Art in America.*

CAMBRIDGE, MASS.

Fogg Museum To May 20: *The Art of the Book in the 15th Century.*

CHICAGO, ILL.

Art Institute To May 28: *Old Masters; Rare Prints from 15th, 16th, & 17th Centuries.*

Findlay Galleries May: *Paintings, H. Dudley Murphy; Woodcuts, Winslow Homer.*

Katharine Kuh Galleries May: *Paintings, Gertrude Abercrombie, Raymond Breinin, Charles Seebie.*

CINCINNATI, OHIO

Art Museum To May 30: *Etchings, Piranesi & Tiepolo; Etchings & Lithographs, Edmund Blampied.*

CLAREMONT, CALIF.

Pomona College To June 2: *American Art Group Illustrations of Elisabeth England.*

CLEARWATER, FLA.

Art Museum Through Summer: *Contemporary American Art.*

CLEVELAND, OHIO

Museum of Art To June 11: *Annual Exhibition of Cleveland Artists.*

COLUMBUS, OHIO

Gallery of Fine Arts To May 20: *Seventh National Ceramic Exhibition.*

DALLAS, TEXAS

Museum of Fine Arts To May 27: *Audubon Prints; To June 10: No-jury Show.*

DAVENPORT, IOWA

Municipal Art Gallery To May 31: *Paintings, Louise Grifk; Watercolors, George Shealy.*

DAYTON, OHIO

Art Institute May: *Paintings, John King; Dayton Society of Etchers.*

DETROIT, MICH.

Institute of Arts To May 28: *Chinese Objects of Art; Masterpieces of Persian Architecture.*

ELMIRA, N. Y.

Arnot Art Gallery May: *Studio Guild Watercolors, (AFA).*

FLAGSTAFF, ARIZONA

Museum of Northern Arizona To May 25: *Pictorial Forum.*

GLENDAL, CALIF.

Glendale High School To May 26: *Aqua-Chromatic Exhibition.*

HAGERSTOWN, MD.

Washington County Museum To May 31: *Photographs of Medieval Minor Arts.*

HARTFORD, CONN.

Wadsworth Atheneum To June 4: *Costumes of the 19th & 20th Centuries.*

HONOLULU, HAWAII

Nickerson Galleries To May 30: *Out-door Living in Honolulu, Ie-ami Dot.*

HOUSTON, TEXAS

Museum of Fine Arts To May 28: *Annual Exhibition of Students of the Houston Public Schools.*

INDIANAPOLIS, IND.

John Herron Art Institute May: *Watercolors, Olive Rush; Lithographs, Permanent Collection.*

IOWA CITY, IOWA

State University To June 15: *Big Tex Exhibition; Iowca Art Build.*

KANSAS CITY, MO.

Art Institute To May 28: *Work from Children's Classes.*

William Rockhill Nelson Gallery To May 30: *Annual Exhibition of Ohio Watercolors Society; Watercolors, Cady Wells.*

LAWRENCE, KANSAS

Thayer Museum of Art May: *Karl Mattern; Batik, Fred Dreher.*

LOS ANGELES, CALIF.

Foundation of Western Art May: *Trends in California Art.*

Dalzell Hatfield May: *Gina Kneeb Exhibition.*

Los Angeles Museum To May 31: *Index of Design; To June 11: Painting & Sculpture, All California Exhibition.*

Tone Price Gallery To May 27: *Oils, Lee Blair.*

MADISON, WISC.

Wisconsin Union To June 3: *Student Show.*

MANCHESTER, N. H.

Currier Gallery of Art May: *Drawings for Wheaton Art Center Competition.*

MEMPHIS, TENN.

Brooks Memorial Art Gallery To May 30: *Fine Arts Exhibition of Memphis Cotton Carnival.*

MILLS COLLEGE, CALIF.

Art Gallery May 24 to June 12: *Annual Exhibition of Student Work.*

MILWAUKEE, WISC.

Art Institute To May 28: *Paintings, Robert Harshe; To May 30: Great Lakes Exhibition.*

MONROE, LOUISIANA

Art Association To May 31: *Aqua-Chromatic Exhibition.*

MONTCLAIR, N. J.

Museum of Art To May 28: *Modern Paintings, Sculpture & Decorative Arts.*

NEWARK, N. J.

Cooperative Gallery To June 3: *Sculpture & Drawings, Chaim Gross.*

Newark Museum May: *Sculpture, Anna Hyatt Huntington.*

NEW LONDON, CONN.

Lyman Allyn Museum To May 28: *Sculptor's Processes.*

NEW ORLEANS, LA.

Isaiah Delgado Museum of Art May: *16th Circuit Exhibition, Southern State Art League.*

NEW YORK CITY, N. Y.

Academy of Allied Arts (349W86) To May 24: *Annual Spring Salon Exhibition of Paintings & Sculpture.*

Nicholas M. Acquavella Galleries (38E57) To June 8: *Italian Primitive & Early Renaissance Paintings.*

American Artists School Gallery (131W14) To June 10: *Members of the Summer School Faculty.*

Arden Galleries (460 Park) May 16 to Oct. 28: *Chinese Art from the Imperial Palace.*

The Argent Galleries (42W57) To May 20: *Paintings, J. Mortimer Lichtenauer, Nell Foster Nagel; May 22 to June 3: Members; Lillie Fry Fisher.*

Artists Gallery (33W8) To May 29: *Watercolors, Group Exhibition.*

Art Students League (215W57) To May 26: *Paintings, Reginald Marsh.*

Associated American Artists (711 Fifth) To June 10: *Society of Painters, Sculptors & Gravers.*

Babcock Galleries (38E57) To May 20: *Paintings, Ary Stillman.*

Barbizon-Plaza Art Galleries (Central Park South) To June 11: *Paintings, Johann Berthelsen.*

Bignou Gallery (32E57) May: *Picasso and French Moderns.*

Bland Gallery (45E57) May: *Prints, Color of Old New-York.*

Boyer Galleries (68E57) To June 3: *Paintings, James Guy.*

Buchholz Gallery (32E57) To May 27: *Contemporary European Painters & Sculptors.*

Carroll Carstairs (11E57) To June 10: *19th & 20th Century French Paintings.*

Columbia University (B'way at 116) May 22 to Aug. 12: *Student Exhibition.*

Decorators Club Gallery (745 Fifth) May 23 to June 3: *Ary Stillman.*

Downtown Gallery (113W13) To June 3: *Raymond Breinin.*

Durand-Ruel Galleries (12E57) To May 20: *Paintings, Dietz Edvard.*

F. A. B. Gallery (19E61) May: *A. Birbaum.*

Federal Art Project (225W57) To May 23: *Functions of the New York City Federal Art Project.*

Ferargil Galleries (63E57) To May 20: *Anna M. Kingsbury; To May 27: William Yarrov.*

Findlay Galleries (69E57) To May 30: *Arts of Bali, P. M. Lamapel.*

French Art Galleries (51E57) To May 27: *Drawings, Andre Derain.*

Karl Freud Gallery (50E57) May: *American Primitives.*

Grand Central Art Galleries (15 Vanderbilt) To May 27: *Murals, John Sloan; Watercolors, George Wright; (Fifth at 51) May 23 to June 3: Paintings, William R. Leigh.*

Grant Studios (175 Macdougall) To May 24: *Watercolors, Syd Browne; Group Show.*

Marie Harriman Gallery (63E57) To Sept. 15: *Modern French Paintings.*

Kennedy & Co. (785 Fifth) May: *Contemporary American Prints.*

Frederick Keppel & Co. (71E57) May: *Drawings, George Bellows.*

Kleemann Galleries (38E57) To June 3: *Paintings, Louis M. Eilshemius.*

M. Knoedler & Co. (14E57) May: *Selected Paintings, Modern and Old Masters.*

C. W. Kraushaar (730 Fifth) To Oct. 1: *Paintings, Watercolors & Sculpture.*

John Levy Galleries (11E57) May: *Old Masters.*

Julien Levy Gallery (15E57) To May 23: *Nicolas Hass; To May 30: Giorgio di Chirico.*

M. A. McDonald (665 Fifth) May: *Selected Prints by the Masters.*

Macbeth Galleries (11E57) To May 22: *Paintings, Francis Chapin, Antonio P. Martino, Moses Soyer; Drawings & Woodcarvings, Jon Corbino.*

Pierre Matisse (51E57) To May 27: *Mobiles & Stables, Alexander Calder.*

Guy Mayer Gallery (41E57) To May 27: *Watercolors & Oils, Edmund Blampied.*

Metropolitan Museum of Art (Fifth at 82) May: *Paintings, Life in America for Three Hundred Years.*

Michaelson Gallery (18E57) May: *Lithographs, Early American Engravings & Paintings.*

Midtown Galleries (605 Madison) To June 3: *Group Exhibition, Midtown Painters.*

E. & A. Milch (108W57) To May 31: *Watercolors, Millard Sheets.*

Montross Gallery (785 Fifth) To June 3: *Paintings, Frank Zell Hewson.*

Charles Morgan Gallery (37W57) To June 10: *Oils, Federico Cantu.*

Pierpont Morgan Library (29E36) To Oct. 31: *General Exhibition for World's Fair.*

Morton Galleries (130W57) To May 27: *Watercolors, Margaret Triplett.*

National Arts Club (119E19) To May 24: *Junior Artist Members.*

Newhouse Galleries (5E57) May: *Landscapes & Portraits.*

Arthur U. Newton Gallery (11E57) May 22 to June 10: *English Portraits of Famous People.*

New York School of Fine and Applied Art (2239 B'way) May 19 to 22: *Annual Exhibition of Student Work.*

Nierendorf Gallery (18E57) May: *Figure Paintings, Karl Hofer.*

Georgette Passedoit (121E57) To May 31: *Gouaches, Carlos Merida.*

Pen & Brush Club (18E10) May: *Pictures of New York City.*

Perls Gallery (32E58) To June 3: *Modern French Paintings, for the Young Collector.*

Public Library (Fifth at 42) May: *Prints, Cadavallader Washburn.*

Frank Behn (683 Fifth) May: *Annual Spring Exhibition.*

Paul Reinhardt Galleries (730Fifth) May: *Enzo D'Urbanis.*

Robinson Galleries (126E57) May 17 to June 30: *Sculpture, Zorach, Laurent, Wheelock, others.*

Salmagundi Club (47 Fifth) To Sept. 29: *Summer Exhibition.*

Schaeffer Gallery (61E57) May: *Old Masters.*

Schneider-Gabriel (71E57) May: *Landscapes.*

Schultheis Galleries (15 Maiden Lane) May: *American Paintings.*

Jacques Seligmann (3E51) May: *The Mackay Collection.*

E. & A. Silberman (32E57) May: *Paintings, Old Masters; Antiques.*

Society of Illustrators (334½W24) May: *Helene Carter.*

Marie Stern Galleries (9E57) To May 22: *Watercolors, M. J. Oshorn.*

Studio Guild (730 Fifth) To June 10: *Annual Revolving Exhibition of Paintings & Sculpture.*

Mrs. Cornelius J. Sullivan (460 Park) To June 3: *Portraits & Flowers, Etienne Petitjean.*

Tricker Galleries (21W57) To May 27: *Paintings, Alexander Clayton; Watercolors, Harry De Maine.*

Uptown Gallery (249 West End) May: *Modern French Paintings.*

Valentine Gallery (16E57) May: *Picasso's "Bombing of Guernica."*

Vendome Art Galleries (339W57) To May 31: *Paintings, Gertrude Stein Kemper.*

Walker Galleries (108E57) To May 27: *Mixed Show of Paintings.*

Hudson D. Walker Gallery (38E57) To May 30: *Oils, F. Lyder Fredrickson; May 22 to June 10: Oils & Watercolors, James Penney.*

Westermann Gallery (20W48) May 19 to June 15: *Drawings, Heinrich Zille.*

Weyhe Gallery (794 Lex.) To May 27: *Stone Sculpture, Adolphe Dida; Paintings & Drawings, Federico Castellon.*

Yamanaka & Co. (680 Fifth) May: *Chinese Bronze, Porcelain, Pottery, Paintings & Stone Sculpture.*

Howard Young Gallery (1E57) May: *Important English Paintings.*

OSHKOSH, WISC.

Public Museum May: *Watercolors, Eliot O'Hara; Etchings, Max Polak.*

PHILADELPHIA, PA.

Art Alliance To May 28: *Annual Exhibition of the Philadelphia Watercolor Club.*

Philadelphia Museum To June 4: *English Watercolors.*

Plastic Club May 24 to June 7: *Annual Exhibition of American Etching.*

PITTSBURGH, PA.

Carnegie Institute To June 4: *Paintings, Bernard Karhof; Paintings & Drawings, Jon Corbino.*

RICHMOND, VA.

Virginia Museum of Fine Arts May 18 to June 18: *Memorial Exhibition, Katherine Rhoads.*

SACRAMENTO, CALIF.

California State Library May: *Pictorial History of Sacramento & Vicinity.*

ST. LOUIS, MO.

City Art Museum May: *American Physicians Art Association.*

SAN DIEGO, CALIF.

Fine Arts Gallery May: *Southern California Art Exhibition; San Diego Art Guild.*

SAN FRANCISCO, CALIF.

M. H. DeYoung Memorial Museum May: *"Frontiers of American Art."*

Paul Elder & Company To June 3: *Oils, John Cummings.*

San Francisco Museum To May 31: *Sculpture, B. G. Benno; Oils, John Ferren; May 26 to June 23: Masters of Popular Painting.*

SEATTLE, WASH.

Art Museum To June 4: *Z. Vanessa Helder; Women Painters of Washington.*

SYRACUSE, N. Y.

Museum of Fine Arts May: *Paintings, Virginia C. Elliott; Etchings, Richard E. Bishop; Woodcarvings, David Perlmutter.*

TOLEDO, OHIO

Museum of Art To May 28: *Annual Exhibition, Work of Toledo Artists; Jewelry, Mrs. Myron T. Hill.*

TROY, N. Y.

Russell Sage College To May 24: *Aqua-Chromatic Exhibition.*

WASHINGTON, D. C.

Corcoran Gallery To June 7: *California Watercolor Society.*

Phillips Memorial Gallery To May 21: *Paintings, Henry Botkin; To June 7: Watercolors, Elizabeth Poe.*

Whyte Gallery (1707 H. N. W.) To June 8: *Paintings & Watercolors, Raoul Dufy.*

WELLESLEY, MASS.

Farnsworth Art Museum To May 27: *Woodsculpture, Genevieve Karr Hamlin.*

WILMINGTON, DEL.

Delaware Art Center To May 28: *Sculpture, Lovet-Lorski.*

WORCESTER, MASS.

Art Museum May 25 to June 4: *Worcester Art Museum School Exhibition.*

BOOKS

REVIEWS & COMMENTS

Treasure Island

PROFESSOR EUGEN NEUHAUS of the University of California has written a thorough, critical discussion of *The Art of Treasure Island* (University of California Press; \$2). The book will not only interest every visitor to the Golden Gate spectacle this summer, but should become the model for a companion volume on the New York World's Fair.

Fully illustrated, completely—even exhaustively—documented with factual material, up to a list of all the trees and shrubs at the California Fair, the book provides at the same time, an easy, informative appreciation of the Fair for the layman. The exhibitions of art, contemporary and old master, are not discussed, since the book deals only with the Fair proper and as a whole—as an instrumental art medium itself. But it does that in an excellent and orderly way, taking up the architecture, sculpture, landscaping, lighting, and the murals.

"When the lights are finally extinguished at Treasure Island," writes the author, "the exposition will take its place with other memories of the past without leaving in its wake a sense of fatigue or mental confusion, as some recent expositions have done. As a thing of beauty, it will be a joy forever, to be reexperienced in retrospect. It will serve as a lasting reminder that this enchanting spectacle represents a special world made accessible to us by the artist, a world which, though evanescent and temporary, reveals glimpses of beauty that must carry us through the long moments of tedium of everyday existence."

Professor Neuhaus' review of the Fair is a favorable one, but in many instances he does not hesitate to observe minor failings, whether in sculpture, a vista, or the use of a color on one of the buildings. In the main, however, he finds Treasure Island an eminently successful work of art, and on many occasions he makes observations that compare it more favorably with the erstwhile Chicago and current New York display. Its main success, he finds, is in the prodigal display of form and color, the love of which "suggests something of the general character of California."

"Color," he says, "prove one of the dominant contributions to this undertaking, and this is natural, because color is the new keynote of the Pacific Slope, and no less so of the Orient, which is also an integral part of the picture."

Neuhaus, author of several art books, wrote a similar review of California's 1915 Fair.

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Medal by Edward McCartan, Issued by Society of Medalists

McCartan Gives Thanks to Broad Atlantic

"THE BROAD ATLANTIC thankfully isolates us from forces which destroy life and liberty and which impede the normal pursuit of happiness," writes Edward McCartan describing his bronze medal done as the 19th issue of the Society of Medalists.

The theme of McCartan's sculpture is the contrast of the Old World and the New—the old darkened by a vision of the Four Horsemen of the Apocalypse riding across the sky spreading Pestilence, Death, Famine, and War, while a mother and child with a gas mask at their feet, ward off the danger. The New World, with modern architecture and virgin land in the distance, and a basket of plenty where the cobra-like gas mask reposes in the other scene, provides an ideal setting for happy story-telling at mother's knee.

"I have attempted to portray the fortunate position of the American home maker," McCartan writes, "contrasted with her European sister who lives from day to day in a paralysis of fear and hate and regimentation. I hope that in the design and execution the medal has merit not only because it symbolizes the social forces which influence the lives of the Old World peoples and the New World peoples, but also because it is a permanent artistic record of rapid fire events of 1939."

McCartan, who was born in Albany in 1879, is a member of the National Academy, recipient of many medals and prizes, and is represented in the Metropolitan, St. Louis,

and Buffalo museums and at Brookgreen Gardens. His most familiar work is the heroic group of figures, representing *Transportation and Industry*, which supports the gigantic clock on the pediment of Grand Central Station, New York. The Eugene Field Memorial in Lincoln Park, Chicago, is another of his outstanding public works.

The Society of Medalists was founded by the late George D. Pratt to encourage medallic art among American sculptors. It commissions from well known artists each year two medals to be designed, struck and distributed to its members. Headquarters of the society are at the National Arts Club, New York City.

New York's Own

NEW YORK CITY's myriad activities include a municipal art gallery, inaugurated in January, 1936, which displays and offers for sale the work of resident New York artists. The gallery's 46th exhibition, current until May 21 and timed to coincide with the opening of the World's Fair, brings the list of artists who have exhibited with the organization to 2,000. In the current groups the emphasis is definitely on the "right wing," traditional artists, many of whom are nationally famous.

Made up of the works of four self-organized groups of artists who applied for and were allotted space, the show includes in one group the canvases by H. E. Ogden Campbell (the group's organizer), George Elmer Browne, Roy Brown, Edward Dufner, Frank Vincent DuMond, Edmund Greacen, Albert Groll, Eugene Higgins, Howard Hildebrandt, Frederick Hutchinson, Paul King, Ernest Lawson and F. Luis Mora.

In another group, organized by Walter Farn- don, are Grace Albee, Percy Albee, Karl Godwin, Douglas W. Gorsline, Kenneth E. Greene, Edwin Gunn, Bela Mayer, Otto H. Rothenburgh and Sidney M. Wiggins.

The third group, selected by Ernest N. Townsend, comprises canvases by George Bel- line, A. J. Bogdanove, Floyd Cahman, A. Henry Nordhausen, George Parker, Silvio Valerio, Ferdinand E. Warren, Keith Shaw Williams and Andrew Winter.

An innovation of this show is the division devoted exclusively to the work of miniature painters. Organized by Mrs. Alexandrina R. Harris, this group presents, besides the exhibit of Mrs. Harris, miniatures by Clara L. Bell, Alma H. Bliss, Rosina C. Boardman, Sarah E. Gowan, Malthe M. Hasselriis, Margaret F. Hawley, Cornelia E. Hildebrandt, Lydia E. Longacre, Grace H. Murray, Elsie D. Pattee, Maria J. Streen, Mabel R. Welch and William J. Whittemore.

BOOKS RECEIVED

TASTE AND TEMPERAMENT, by Joan Evans. New York: Macmillan; 124 pp.; 48 plates; \$2.75.

Are you a "slow extravert?" Then you go for Rubens paintings and architecture like the interior of the Pantheon. Are you a "quick introvert?" Then you like Chardin. This is a study of how we psychological types react to the arts.

THE HISTORY OF THE GREEK AND ROMAN THEATRE, by Margarete Bieber. Princeton: Princeton Univ. Press; 465 pages; profusely illustrated; \$7.50.

A Columbia University archeologist collates all knowledge of the classic theatre to date, providing a comprehensive study of the sub- ject.

DANCE AND DRAMA IN BALI, by Beryl De Zoete and Walter Spies. New York: Harper & Bros.; 341 pp.; 112 plates; map; \$7.50.

A complete study of an amazingly artistic civilization that has been fashioned out of the jungle. Walter Spies is an artist of ac- complishment and knows Bali from every side.

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AMERICAN ART AND THE WOMEN OF AMERICA

American Influence in Art

Visitors to the World's Fair and to the city of New York cannot fail to see the strong effect of the aptitude and skill of the American artist. The entire Fair is a great work of art. There is a high degree of excellence in the design of the buildings, and beautiful color patterns appear, especially under the lighting at night. There are two great exhibitions of art, both of contemporary works and those of the old masters. In the Contemporary Arts Building, the lovely redwood exterior, the interesting arrangement of the interior, and the very effective new lighting, make the exhibit easy to enjoy. Particularly to be commended is the fact that all the paintings are hung on the line.

The members and friends of the American Artists Professional League who have signified their intention to attend the American Art Week luncheon at the New York World's Fair on Wednesday, October 25th, will have plenty of opportunity to enjoy the two art exhibitions. Many of our workers from the Western states have written to say that they will delay their visit to the New York World's Fair until October in order to attend this meeting. Mrs. William Wemple, State Chairman of the League's New Jersey Chapter, will work with us to make the affair an outstanding success; instead of having a separate Art Week luncheon in New Jersey this year, this Chapter will join with us at the Fair. We expect to have a group of several hundred. All information concerning this occasion will be given later on this page.

Exhibits in New York

New York has never before had so many excellent exhibitions of paintings in the summer season. The finest one will unquestionably be the show at the National Academy, which will cover the whole history of the career of the Academy down to the present time. The Museum of Modern Art has a comprehensive show, and of special interest to League members is the Revolving Exhibition of the Studio Guild, 730 Fifth Avenue, New York City. Members of the League may send paintings to this last-named exhibit at any time until August. Exhibits are changed each month and will continue until September 30th.

Penny Art Fund Prizes

The cash prize given by Mrs. Carl Schrader was awarded to Massachusetts (Mrs. William W. Stronker, Chairman) at the General Federation of Women's Clubs now meeting in San Francisco. The long account of the splendid art work done by the women in this state cannot be given in detail. Many paintings were sold and a large sum collected, which will be used for the purchase of paintings to be presented to those clubs which most successfully carried on the work. Honorable Mentions were given to Louisiana, Mrs. D. H. Cristman; to Kansas, Mrs. C. E. Feely; to Indiana, Mrs. Walter S. Grow; to Iowa, Miss Florence Kinney; to Vermont, Mrs. H. A. Mayforth; to New Mexico, Mrs. J. F. Bennett, Jr.; to Oklahoma, Mrs. A. S. DeWeese; to Minnesota, Mrs. E. L. Minckler; to Michigan, Mrs. A. W. Bruce; to Virginia, Mrs. Philip L. Killey.

In a recent letter Mrs. Walter S. Grow

states that in the seventh district of the state of Indiana, and in one club, the total of paintings purchased by the women was \$6,900.

New Booklet

Many requests have been received for the League's new pamphlets. These will be completed and sent out just as soon as all of the American Art Week directors answer the post-cards which have been sent to them. A great many have replied, but there are still some states from which we have not had word. American Art Week will be observed from Nov. 1 to 7, but any state may change the date and have the celebration during the first Monday-to-Monday week in November, if this arrangement is more convenient for them. From the accounts received of plans that are already made, we may expect to have a bigger and better American Art Week this year than ever.

New Jersey

A leaflet has been sent out announcing the annual meeting of the New Jersey Chapter of the American Artists Professional League on Wednesday, May 24th, at 8:15 P. M. at the Montclair Art Museum. The program is unique, one feature of it being headed "Art Information Please." The leaflet continues: "Send your question (one per member) to Mrs. W. L. Wemple as early as possible. If your question stumps our august Board of Art Experts, you will be decorated pour la merite, for the social and refreshment hour following the program. Questions may be on League activities or on any phase of art."

The prize painting "Louisiana Bayou" by Amos Lee Armstrong is to be formally presented. The leaflet adds: "League membership entitles you to:

1. THE ART DIGEST
2. Publicity Library
3. Spring Lake exhibit for members only
4. Reduced entrance fee for New Jersey State Annual Exhibit."

John Muir King Park

At a recent meeting of the League's National Executive Committee, the following motion was passed:

MOVED, that the National Executive Committee of the American Artists Professional League heartily approves the bills before the present Congress (Senate Bill 1188 introduced by Senator Adams of Colorado, and House of Representatives Bill No. 3648 introduced by Representative De Rouen of Louisiana) which would authorize the President to establish in California perpetual wilderness areas adjoining the National Sequoia Park, to be called the John Muir King's Canyon National Park. That we ask our members to write to their United States Senators and Representatives in Congress urging them to vote favorably for this proposed National Park; that they bring this matter to the attention of their local papers with letters endorsing the proposed National Park.

For further information regarding this matter, all are referred to the Emergency Conservation Committee, Mrs. C. N. Edge, Chairman, 734 Lexington Avenue, New York City, New York.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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216 East 17th St., New York
EDITOR : WILFORD S. CONROW

A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.



Are You a Turned Worm?

The cartoonists, joining with other allied art groups in a fight on rapidly increasing taxes, have contributed a light touch which gives promise of being a regular hay-maker.

At a recent "Tax Wake" dinner given by the Cartoonists Club at the Algonquin Hotel in New York City, the guests were picketted by a pathetic looking fellow wearing a barrel, like the well known character cartoonists use to represent "Taxpayer."

Out of the suggestion that it was about time this poor worm should turn sprang the idea of an organization of "worm turners." The little gag went across, so a button was designed showing the accepted cartoonists' idea of the Tax Payer in his barrel and rampant with a fowling piece.

Now the Worm Turners give evidence of becoming a nation wide movement, devoted to the cause of awakening the country to our mounting taxes, and particularly to those affecting the artists. The cartoonists are to be congratulated for this contribution.

And by the way, any one who is not so happy about all this tax business can join the distinguished bunch in this organization, and get one of their buttons and membership cards. The buttons are $\frac{3}{4}$ of an inch in diameter, attractive in black and orange, bearing a reproduction of the design at the head of these paragraphs. There are no dues or obligations, but if you can spare a dime, it will help to spread the cause. If the Tax Collector has your last one, you are welcome to join anyway. Just address Worm Turners, Algonquin Hotel, New York, N. Y.

A Correction

In THE ART DIGEST, issue of May 1st, a note appeared giving the address at which Mr. Nils Hogner, Chairman of the National Regional Chapters Committee of the American Artists Professional League, might be reached during the summer months. The street number was given, in error, as 39 East 30th Street. The correct address for Mr. Hogner for the next few months is: in care of Mrs. H. Pugh, 35 East 30th Street, New York City.

Beware of the Sales Tax

The Fine Arts Federation of New York City protested to Albany several weeks ago against the proposed sales tax, and was joined by the American Artists Professional League,

the Artists Guild, the Illustrators, and the Cartoonists' Club. This latter group injected a note of ridicule into the proceedings which seems to have been well received, in the form of "The Worm Turners" the idea being that anything which will help to rivet attention on the tax situation, and particularly on the plight of the artist who is discriminated against, is worth while.

The State sales tax has been headed off for this session of the Legislature, but the desperate need to raise money for steadily mounting costs will bring it back at each succeeding session for consideration. Next time it will unquestionably include all of the professions, architects and writers as well as the legal and medical professions. It is necessary that we maintain the utmost vigilance when these matters are up for consideration.

Plans for Artist Memorials

The National Executive Committee of the American Artists Professional League suggests the publication, from time to time, of the names of deceased painters and sculptors, which it would seem desirable to have memorialized. The methods to be adopted for such a purpose are many. We are glad to note that a number of artists have already been suitably memorialized in our country. Such observance is at least a fitting recognition of the artist's services.

It has also an educational value. As a practical example of appreciation, such memorials tend to remind others that a life of cultural labor is worth following, either professionally or as a friend of art.

There are various forms of memorials. Exhibitions of a painter's work in the local public library or community house, a sculptor's bas-relief or statue either in such a building or in the community garden or park. Again, an artist's birth-place or a town with which he is identified through his work, his teaching, or long residence, may be similarly marked. It is pleasant to observe that the influence of a memorial extends far beyond our own knowledge.

The prestige of a State Chapter would be rightfully increased many fold if it accomplishes an object such as we describe, in the opinion of the National Executive Committee. State Chapters, being in touch with local conditions, would take charge in the accomplishment of a memorial.

Will you kindly write the National Committee regarding your Chapter's views?

A more detailed announcement of the Memorial project will appear in the next issue of our Department, including a copy of the letter to be sent to all the League Chapter heads about a suggested procedure.

The League now has an official telephone, and will be listed in the telephone directory under its own name. This number is Murray Hill 4-2106. Correspondence upon general League matters may be addressed to Mrs. H. Pugh, Executive Secretary, at 35 East 30th Street, New York City.



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New York Fortnight

[Continued from page 23]

each one of them there is a brooding melancholic aspect. A further report on his show will be included in the next issue. Right now it is interesting to note that Breinin is another of several unquestioned talents who have emerged from the WPA. Looking back over the season, the WPA has seemingly begun to reap its harvest for the art world. And it is a good harvest.

"Positive Virtuosity"

Quite the most polished, glazed and shiny oils to be seen this season are those of Tamara de Lempicka at the Paul Reinhardt Galleries, until May 23. Madame de Lempicka is the Baroness de Kuffner, a Polishwoman who lives in Paris and is represented in the Luxembourg. At one time she went through a cubist phase, under the tutelage of Maurice Denis and Andre L'Hote, and the present manner shows a keen regard for the diced edges of nature.

"Accomplished and handsomely decorative work," writes Howard Devree in the *Times*. "The artist obtains rich color and smooth, albeit somewhat flat, effects with craft that attains positive virtuosity in her brushwork."

"Her figures," wrote Melville Upton in the *Sun*, "have the solidity and volume of sculpture and not a little of its hardness. It is all very dazzling, quite disarmingly so. But one prefers her in the relatively quieter moods."

James Guy's Cold Logic

"The dilemma of eclecticism which faces every American painter of today produces here that tension and stress which well may be akin to the nervous mannerism of the late 16th Century. It is hoped that this will be in American painting but a prelude to a future reconciliation of these opposing forces, as was made manifest in the Baroque resolution of the 17th Century."

With this thought, A. Everett Austin, Jr., director of the Wadsworth Atheneum introduces the show of paintings by James Guy at the Boyer Galleries. In the catalogue foreword, Austin further says that since Guy (who also comes from Connecticut) is an Ameri-

can, "his paintings are a statement both visually and in their social implications of the American scene."

Guy's paintings are surrealist in technique, and in subject matter they are pure social protest. For all the unnaturalism and superimposition of forms and Daliesque attentuations and dislocations they are cold, bitter pieces of logic, moved by a welling cry against hatred, hypocrisy, and injustice.

Adolphe Dioda Emerges

Among the sculptors currently showing, is Adolphe Dioda, a young man from Aliquippa, Pennsylvania, whose stones at the Weyhe Gallery are exhibited for the first time. Dioda studied painting and drawing at the Carnegie Institute and at the Art Students League and, turning then to sculpture, he was invited to apprentice with John Flannagan. Figures and groups carved directly out of a mongrel stone that the artist finds along the river bank near his home, are done in a fluent, well directed, and unpretentious manner. He appears in his first show to have unquestioned talent.

Sculpture in Limited Editions

Sculpture in limited editions is the specialty of the new Robinson Galleries at 126 East 57th St. "The galleries are devoted to satisfying a hitherto almost completely unanswered need," runs the announcement—"namely, the availability to the public of limited editions of fine contemporary sculpture, in worthy media, at prices virtually every sculpture-lover can afford." Among the artists listed by the gallery are such well known carvers and modelers as Chaim Gross, Robert Laurent, William Zorach, John Flannagan, Warren Wheelock, Anita Weschler, Margaret Bassler Kane, and many others.

In each case the medium of the replica is determined by the artist and each piece will bear the artist's signature. It is a great deal like the publication of limited editions of prints. Subconsciously, almost everyone has a keen desire to own a piece of well designed sculpture; this seems one solution to that end.

Panorama

Another show of "Popular Art in America" is announced, this one at the Brooklyn Museum, running as a World's Fair attraction. It is not simply a folk art show, but will include a number of objects such as cigar store figures, wood portraits of famous Americans, penny banks, weather-vanes, hitching posts, fractur paintings, etc. Opening May 18.

And at the Met, there is a summer-long show of sculpture by the late Henry Clews, Jr., an American artist who died two years ago after a career spent mostly in Europe. Some of Clews' work is packed with a strange, sometimes hilarious humor; while the more serious pieces are portrait busts of individuals.

Ten variations on a Mayan Motif and Ten Variations on a Love Theme comprise a score of recent paintings by the Mexican artist, Carlos Merida, at the Passadoit Gallery. With the abstract and ancient symbolism of his country, Merida creates areas of exceptionally delicate tonalities, yet with powerful accents overlaid. The forms are akin to those amoeboid notes of Miro.

Listing Traveling Shows

All available traveling exhibitions in this country are listed and described in the new *Handbook No. 4* issued by the National Exhibition Service of the American Federation of Arts. Individuals or societies wishing to bring any type of an art show to their community should consult this booklet available from the American Federation of Arts, Barr Bldg., Washington, D. C.

Artists Guild Show

SCHEDULED FOR THIS FALL is the First Annual Artists Guild Award and Traveler Exhibition. Sponsored by the Artists Guild, 9 Rockefeller Plaza, the exhibition is open to all professional artists, and, besides affording the exhibitors an opportunity to make new contacts with users of commercial art, it offers contestants two silver plaques and two prizes of \$100 each. Two additional awards of \$400 each are offered by the Research Laboratories of M. Grumbacher.

A jury, which will be announced later, will select the exhibits, and from them will choose a traveling show that will begin a nationwide tour in January, 1940, at the Albany Institute of Art. During the tour, which will include museums and galleries in most of America's cities, special efforts will be made to bring the exhibits to the attention of heads of advertising and art departments of industrial organizations and manufacturers. Half the touring exhibits will be by artists from west of the Mississippi, and only half of the jury will be members of the Guild.

Entry blanks, which may be obtained from the Artists Guild office, entitle contestants to submit one work in any one of the following media: oil, watercolor, tempera, pastel, pen and ink, charcoal or pencil.

Founded in 1920, the Artists Guild is an association composed exclusively of free lance artists and designers in the advertising and illustrating field, and has as its aim the raising of the business and artistic standards of the field. To insure inclusion in this exhibition, artists are urged to return entry cards immediately.

Lock Up Those "22" Rifles

Weathervanes, a department of ancient lineage in the history of American sculpture and metalwork, are coming back into style according to Jerry Rand writing in the *New York Sun*. The hurricane last season took a terrific toll of the markers, but throughout New England today, "a white church is almost certain to display a weathervane on its spire. Possibly it was the sense of loss of something both sentimental and spiritual value that caused the revival of the industry."

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